



(Order of Nine Angles Philosophy)



Sinister Musick Ecstasy

by Hagur, Grand Hierophant

With quotations from the ONA manuscripts



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Sympathies for the Dark God Atazoth and Others

The Sabbaths of the old days some two to three and more centuries ago have come in the last decay and today to life in a new form, namely the outdoor rock festivals as we know them in Belgium. Both serve as a cathartic release from the drudgeries of daily secular existence, and as a means to empty Christian churches for good. Those wonderful young people in attendance at the concerts are, for the most part, those who label themselves proudly the “new generation”, those who like the European serf, and feel a profound and enduring between themselves and the establishments as found in Christianity, Catholics and Evangelicals known as “EO” in Holland. At the concerts, as in the Sabbaths, there is a throbbing, hypnotic musick as presented by Acheron and others, including electronic musick, widespread use of hallucino-genic drugs by the celebrants, and a sure escape in the Dark, the Abyss of the Mind.

The Devil, “Baphomet”, Satan, and others have always treasured musick, and what better arena to inspire, cultivate, and propagate their will into the affairs of man through destruction and restoration, Musick truly serves as both balm and exsultant, soothing the savage or awakening dormant emotions and passions. In occult terms musick is a magickal operation, a vehicle for the human to communicate with the Dark Gods. Dependant on whom the celebrants invoke, this can mean soaring to heaven on the voices of angels or raising beasts from hell.

With the ascendancy of Christianity in the Western world and the Islam since the years sixty when I was in my twenties, musick and cinema have always been a problematic area for both religious and secular authority the two working together. While song as the Gregorian has always served to bind the Lord’s supplicants, its seductive words and cadences may just as easily sow seeds of doubt in the mind of humans. Never forget, “man created God, and not God man”. Ponder on this, and know that the humans have been misled.

Mephistopheles and the Muse go hand in hand, and the folk songs of old often extol beer or wine, sex and song, all three the Dark Gods playground, even in Hinduism the Goddess Kali, Mistress of Vampires. Many of the oldest known songs in European tradition derive from our Wicca, pre-Christian roots, spinning tales of magick, necromancy as the Undead Gods, and obviously superstitions. It is certainly no wonder the Christian church did its best to try to supplant such songs of the people with hymns extolling its own icons and ideals more often by force, bloodshed and cruel death sentences; nevertheless tradition dies hard and has a way of resurfacing despite all attempts to discourage or silence it. History always repeats itself.

Self-proclaimed moral authorities as Christianity continue to frown upon the ecstasies of revelry and lusty songs, attempting to root them out. In the first half of last century, Jazz was considered as being particularly dangerous, with its imagined potential to unleash animal passions among humans, especially among unsuspecting the white race.

Theosophical writers on the Indian occult significance of musick even go so far as to claim that the force ushering jazz into nightclubs could be none other than that which allows evil to operate on earth.

In his boo on the “Rolling Stones”, “Dance with the Devil”, Stanley Booth quotes the “New Orleans Times Picayune” in 1918:

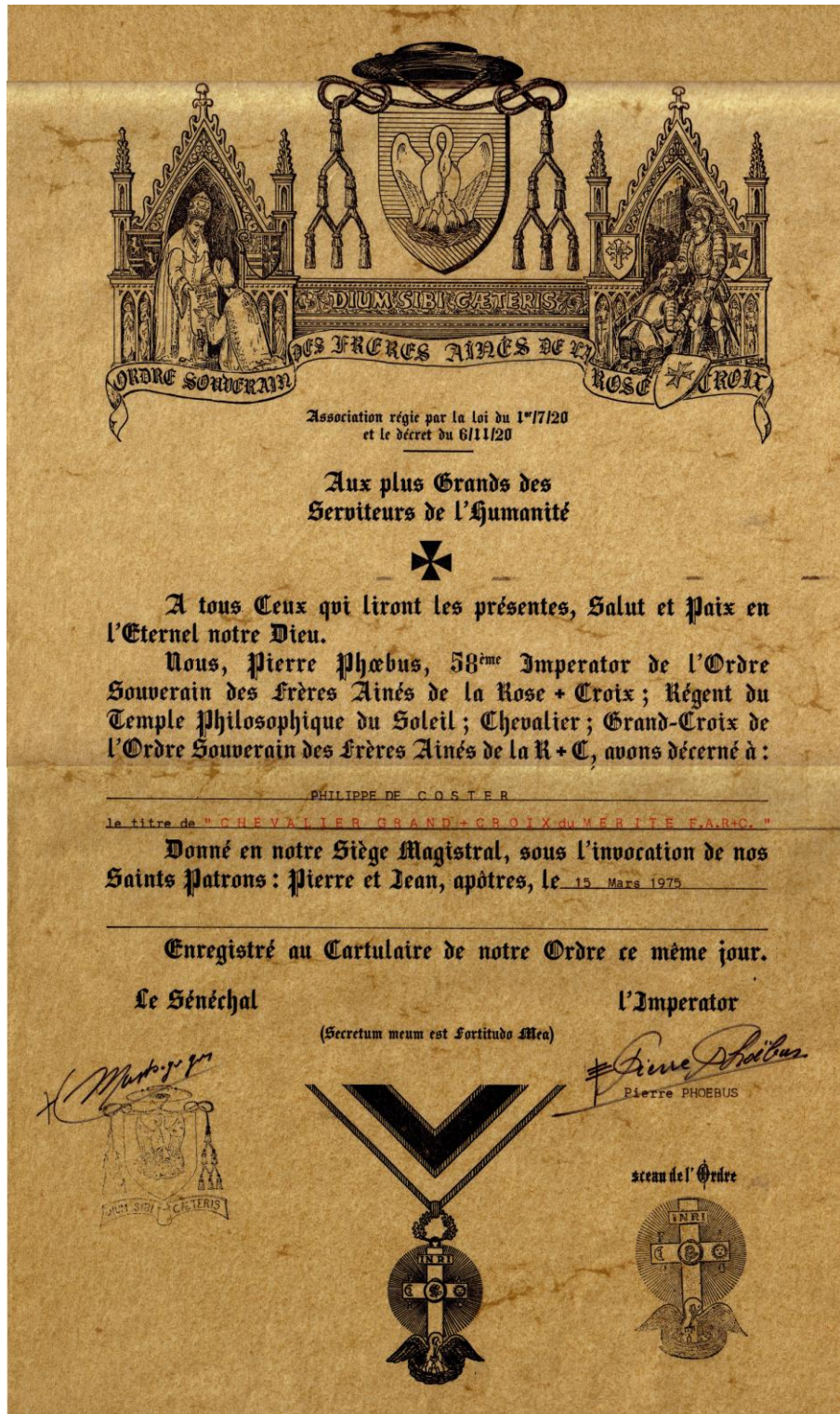
On certain natures sound loud and meaningless has an exciting, ,almost an intoxicating effect, like crude colours and strong perfumes, the sight of flesh or the sadic pleasure in blood. To such as these the jazz musick is a delight (sic).”

More directly tied to devilry than Jazz, and likewise imbued with the potency of its racial origins, was Blues. Black slaves often adopted Christianity after they enforced arrival in America, but melded it with native or Voodoo strains. Blue songs abound with reference to devils, demons, and spirits. One of the most influential Blues singers of all time, Robert Johnson, is said to have sold his soul to the Devil at a crossroad in the Mississippi delta, and the surviving recordings of his haunting songs give credence to the legend that Satan rewarded his pact with the ability to play. The artist only recorded twenty-nine tunes , some of the more famous being “Crossroads Blues,” “Me and the Devil Blues,” and “Hellbound on My Trail.” The leaden resignation of his musick is genuine reflection of his existence. Life for Johnson began on the plantations, wound through years of carousing and playing juke joints, ending abruptly in 1938 when Hagur was born. At the age of 27 he was poisoned in a bar, probably as the result of an affair with the club owner’s wife. Johnson’s musical legacy would fade into obscurity until reissued on LP’s in the years sixty, when it found a new excited audience in America at first, and among the Blues Rock musicians of that period. From the demonic songs of Delta Blues one can trace a line to the present world of Satanic Black Metal Groups. The Swedish group Bathory, along with Venom, are torchbearers in the evolution of Black Metal. Bathory takes its name from the “Blood Countess” Erzebet Bathory, a Hungarian noblewoman in the 1700’s put on trial for the murder of hundreds of young girls, in whose blood she alleged bathed to maintain her youthful beauty.



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Title Certification



Knighthood Accolade

Sinister Music Ecstasy

by Hagur, Grand Hierophant



Sinister music can and does quicken and influence one's unconscious, and facilitate intellectual activity, and favour not only through meditation, but also inspire to Abyssal artistic and creative inspiration.

Sinister music is a winding path which leads to the "Abyssal Mind" world we are looking for, to transmute those impulses and emotional dark energies to inspire, cultivate, and propagate the Dark Gods purposes into the affairs of mankind.

Sinister music serves as both balm and excitant, soothing the savage or awakening dormant passions. In sinister terms music is a magickal operation,

a vehicle for the Satanist in particular, and every man to communicate with the Dark Gods. Depending on whom the celebrants invoke, this can mean raising beasts from the pits of hell, or soaring to the cosmos of the Tree of Wyrð the vibratory energies of the Dark Gods.

Truly, sinister music is very effective in producing or favouring such a synthesis. It awakens and stimulates the sinister "germs" which exist in every one of us, waiting to come to action. It lifts us above the level of everyday, christianised consciousness, up or down those deeper realms or layers where dark light, lust and joy ever reign.

There are many musical compositions which produce such effects. With the ascension of Christianity in our Western Pagan World in the third century through the Emperor Constantine, musick has been a problematic area for both religious and secular authorities. While chant has often served to bind the

Nazarene's supplicants, its seductive words and cadences may just as easily sow seeds of doubt in the mind, as their authoritative Bible itself does, not meant to be one correlated manuscript. However, many of the oldest known songs in European tradition derive from paganism (heathendom), pre-Christian roots, spin tales of magick, necromancy and superstition. It is understandable that the Roman Catholic Church, and other Christian Churches, did their best to try to supplant such songs of the people with Gregorian chant and extolling hymns. Anyway, tradition dies hard and has a way of resurfacing despite all attempts to discourage or silence it. Self-proclaimed cultural and moral authorities continue even today in the twenty-first century, to frown upon the ecstasies of celebrations and lusty songs, attempting to root them out.

Black Metal musick, as well as the chanting in our Satanic Temples are a therapy that is proven effective, applied according to certain rules, in fact based on physiological, rather than on aesthetic or artistic principles. The Sabbaths of the middle ages have, today, come to life in a new form, namely the outdoor rock festivals. Both serve as a therapeutic release from the drudgeries of daily existence. The young people in attendance at these concerts are mostly, those who label themselves proudly the "new generations", away from the norms of Christianity of father and mother, grand-father and grand-mother. Happily, they create a profound schism between themselves, how they feel and are, against the traditional religious and political establishments. At those concerts, as at the Sabbaths of old, there is throbbing, hypnotic musick, with widespread use of hallucinogenic drugs by the celebrants, escaping as such into human animality.

Next to our experimentations in Traditional Satanism, also among the Black Metals, there is a Dark Gods vibratory intervention, leading into a deep, dark and exclusive night. In the flaming spark of real or imagined sword blades, Black Metal's legions have made their own attempt to illumine the darkness of the Abyssal world. Their weapons are blasphemy and fire, coupled with heavy sonic artillery and spurred on by powerful internal and infernal impulses.

The Black Metals do not claim to be Satanists, though they are advocating true evil. Sometime, long ago, it was claimed by one of the Black Metals fans, "That's evil, if you want to play Black Metal, you have to be evil." Black Metal is only dark provocation, as a wave of psychological violence across a traditional and tranquil landscape. The Christian religion plays no part in their lives, though its secular counterpart, the system of social democracy, offers them great opportunity to spread their musick. However, they did reward such liberty with a curse of fire, basking in the glory of destruction. That is the difference with Traditional Satanism, as we believe in demolishing to restore afterwards on other more natural principles, and not those of religion. People think that the

Black Metals are tied to Satanism, but this is far from being true, at least not in practice. In Northern Europe as in Norway, the Black Metals became equated with violence and church burning, but this is not Traditional Satanism, but more Christianity as one goes back into history, and not very far away as still today in Northern Ireland. There is no consensus on defining Traditional Satanism with the Black Metal scene.

There are those who see Satanism as a whole and the Black Metals as essentially intertwined, and a number of important bands have attempted to formulate a coherent philosophy centring around this. And, if those Black bands, whatever their naming, say they are Satanists, they belong to CoS, founded by Anton Lavey. They promote drunkenness and vandalism. However, much of the Satanism found in “Black Metal” and other groups, is a little more than a given band employing the simplest catchphrases and dark symbology, often merely in imitation, nor genuine Satanic, to stand at the point of admiration. However, I believe they are doing a good work, creating another thinking attitude among their fans and the world, pushing them away from Christianity, and make them think seriously. They are not Satanists, but are contributing to it, while sex, Satan and their violence sell well. They all are musicians who have somehow adopted “Satanism” as a lifestyle they created for themselves, the way it suits them best. However, “Black Metal” as well as other bands, concentrate more on just being “evil” than having a real Satanic philosophy. Black Metals wanted to be in opposition to society, a confrontation to all the normal stuff. However, they helped to change our christianised culture, also they met boring youth, and gave them entertainment.

Traditional Satanism as found in the Order of Nine Angles changes one’s whole way of thinking, one thinks in different ways, through its philosophy. People think that Satanism and Black Metal and the like, is a very destructive thing, but it is the opposite. Traditional Satanism is creative because it is all about oneself, I and my own, and those I care about.

In Traditional Satanism, away from the Black Metal bands, the choice of musick pieces to be used requires careful thought and is more difficult than may appear on first consideration. It concerns the magick of sound, scientifically applied even, to contribute mainly in connecting ourselves with the Dark Gods through the correct sounds.

Satanic Chanting Tips

One of the best ways to open a door to the Beyond, the Collective Consciousness with its Archetypes, is by chanting or using mantra. When used assiduously, a name chant can put one in touch with the object of the chant, through identification. "And you ARE that."

Here are a few tips to help the beginning chanter:

1. Be careful in choosing a name to chant. Names can have "side-effects"...

For example, I have found that it is better to chant "Agios O Satanas" than just the name "Satan or Hail Satan". The side-effect was that my own self-esteem issues were magnified. By chanting Satan, I identified with His power and boldness as personage, but also with His role as "the bad guy" taught in Christianity and the Islam. When I chanted Lucifer, the side-effect was a strong Venus current. (When I chanted these names together, "Satan-Lucifer", I got a curious sense of balance, in a Taoist sense...)

Keep in mind also that if you choose a name connected with a pre-existing cult or religion, you probably will, after a while, be attracted to that group as chanting "Om Kali Maa" as I do, finding Satanism also in Hinduism. So, if you chant "Odinn", you will probably find yourself in a Norse group, or at least, you'll be attracted to them and their ways. I can't stress this enough: When you chant/meditate on a name in this way, you will experience EVERY aspect of it. Be prepared for that!

2. Once you've found the correct name/mantra/chant for you, start off slowly. Choose a time each day when you can be alone in your ritual chamber. Light a black candle. Sit comfortably (or stand before your symbol of Satanas or any other Deity, if this is better for you). Then, for Fifteen minutes (15 is the number of the Devil Tarot card), chant out loud, softly. As you chant, it's good to have a visual focus. In this way, your mind associates the chant with that object. (I usually use the Baphomet, Goddess Kali, Mistress of Vampires, or Lord Shiva.) At the end, you can add some spontaneous act of devotion to the chosen Dark Deity if you like. I usually have spontaneous bodily vibrations if I chant one of the

Albion Gods of the Tree of Wyrd and the Black Goddess Kali the Hindu Deity. Try your best to do this ritual every day at the same time. Upon waking is good--if you do it before bed, you may not be able to sleep, as chanting will charge you up.

3. After about a week, as you go about your daily activities, try to mentally chant whenever you can. When you do this, it's good to have a picture in your mind of your visual focus, but it's not crucial. The trick here, is to make your chant constant. Chant as much as you possibly can. Then, it will become like a tower of strength to you. I can tell you that after chanting "Agios O Satanas" or "Agios O Atazoth" since my Self-Initiation December 1998, the devotion I've put in has totally paid off--I really feel the presence of the Dark Gods in my life. You will too.
4. Whatever you do, **DON'T BE DISCOURAGED**. You won't necessarily be able to chant all the time--that's the goal, but if you don't reach it, it's just dumb to beat yourself up. Just do what you can.

My problem has been going from chant to chant in the beginning. Some names have so much power that you may feel some unease when you chant them. I've had that experience, so I'd change the name of the Deity to something else, but that's not beneficial in the long run. The best thing is to pick a name and stick with it. Instead of changing names, you can change the chant--so if the name Satan gives you any problems (because of a Christian upbringing, like in my case), chant "Agios O Satanas" or "Ave Satanas" or "Nythra Kthunae Atazoth" or "Om Kali Maa".

You should be comfortable with your chant. It should feel natural to you.

Don't pick a mantra or chant simply because it seems "arcane" or mystical or exotic. This is a mistake many people make. They start chanting one of the Sanskrit mantras without a proper idea of the meaning--and they end up in a Hindu monastery somewhere, eating a lot of rice, and praying to some Indian yogi, while giving up their lives to an alien culture!

The eventual payoff? Chanting "Agios O Satanas" or "Agios O Vindex" mantra will give you a kind of freedom no-one can prepare you for. You'll be identifying yourself with the **ULTIMATE** personage of freedom itself. Not only that, but you'll experience His presence in a real way. He or She will give you an inner strength which will help you to conquer any and all problems in your life.

On top of all this, you will have a relationship with Him or Her as Goddess Kali. You will know Him or Her as Father, Mother, Brother or Sister, and dearest Friend...indeed, He or She will become a part of you. His or Her name will become like a shield to protect you from the dogma of fools as presented in Christianity most of all.

“Agios O Satanas”, “Agios O Atazoth”!

Chanting the Dark Gods, and Sinister Words of Power

In chanting the sinister words of power as taught in the Order of Nine Angles responding to the sevenfold spheres of the Cosmic Tree of Wyrð, one must firstly know:

1. All that exists is grounded on sound and (or) the Sinister Word.
2. That on each sphere of the Cosmic Tree of Wyrð, the Sinister Word has a different effect.
3. That, according to the note of the uttered Sinister Word, or the vibration of the appropriated sound, will the work of destruction or restoring be accomplished.

The macrocosms as well as the microcosm are all the effect of sound, first Cosmic Life, than Matter Sound, in a more occult and metaphysical sense, stands for what is termed, “the relation between”, and is the creative intermediary, the linking with the Dark Gods in the process of manifestation on Earth. A simplification of what has been said, may come to us in the recognition of sound as being the cause of the law of attraction and repulsion.

The Satanist must remember that he has first to find his personality note by initiation or self-initiation, followed by doing the Black Pilgrimage, before any attempt to real, sinister and occult work. When is the goal reached? Difficult to say, it is a life-time endeavour.

The secret of the chant and “Sinister Word” lies hid in the used melody, while the mystery of life itself is concealed within the heart. When the Satanist sounds or chants the Sinister Words as “Nythra Kthunae Atazoth”, the Sinister Triangle glows, and that means: “the Greater Triangle “Nythra Kthunae Atazoth” and the lesser triangle, the threefold Satanist (brain, nervous system and sex organs), merge into one flame which burns the whole. This is something to ponder on, and I leave this to the reader.

In Codex Saerus by Christos Beest (ONA), page 49 (Skull Press Edition, Ghent, Belgium, © 2000), we read:

Sinister chant is divided into three distinct methods, all of which have the same general aim - to produce magickal energy. The type and effect of this energy varies according to the method employed.

The first method is the vibration of words and phrases; the second is chanting, and the third is 'Esoteric Chant' - that is, the following of a specific text which is chanted in one of the esoteric modes. Esoteric Chant is explained in detail in *Naos*.

Vibration is the simplest method, and involves the individual 'projecting' the sound. A deep breath is taken, and the first part of the word to be vibrated is 'expelled' with the exhalation of breath. This exhalation must be controlled - that is, the intensity of sound should be prolonged (not less than ten seconds for each part of the word) and as constant as possible. The person undertaking the vibration then inhales, and the process is repeated for the second part of the word and so on.

Thus 'Satanas' would be vibrated as Sa - tan - as. The vibration is not a shout or a scream but a concentration of sound energy. Vibration should involve the whole body and should be a physical effort. Regular practice is essential in mastering the technique, and the individual should learn to project at varying distances (from ten to thirty feet or more) as well as enhance the power of the vibration itself. The essence of the method is controlled sound of the same intensity throughout each part of the word and the whole word and/or text.

Chanting is essentially the singing of words or text in a regular 'monotone' - that is, in the same key, although the last part of the chant is usually 'embellished' to a certain extent by first chanting on a higher note and then a lower one. The pace of the chant varies, and can be slow (or 'funereal') or fast (or ecstatic) depending on the ceremony and the mood of the participants.

It is one of the tasks of the Master or Mistress who runs the Temple to train the congregation and new members in all three methods of chant, and to this end regular sessions of practice should be held. Chant, of whatever type, when correctly performed is one of the keys to the generation of magickal energy during a ceremonial ritual and, like the dramatic performance of a ritual, its importance cannot be overemphasised.

From "Naos – A Practical Guide to Modern Magick, © 2000 – Skull Press (Yf 110), pages 48 to 59, we read:

Esoteric Chants

Esoteric chant may be divided (*as far as the 'Dark Tradition' is concerned*) into two parts: vibration of names and 'Sacred' or magical chant. The first type requires less skill and is the form most often used in ritual – for example, to create or 'draw down' a particular force or entity in a magickal working. The second type requires some musical ability or training since mode and tempo are important.

1) Vibration:

Vibration implies that each part of the word to be used, (*either alone or as part of a text or key*) is resonated deeply and this requires the person to be standing and the 'solar plexus' to be used to generate the deep breathing required, the mouth acting as a resonant cavity. The vibration should be such that it is felt in the whole body – a vibration is **not** a shout or scream but rather a prolonged concentration of sound energy.

For example, to vibrate the word 'Satan'. Take a deep breath and sound 'Sa', for the length of that breath (*not less than twenty seconds*) trying to maintain the same level of intensity as the breath fades – then inhale quickly and vibrate 'tan' while exhaling the same manner as before. Practice will enable the length of each part to be increased. To obtain the required 'depth' or power, attempt to project the sound in front of you to a point at least ten feet away.

The essence of vibration is control of the sound – it should be as even as possible and the same on all parts of the word or phrase. With practice, the relative pitch of vibration can be altered, although this is not as important as producing a powerful vibration since most magickal vibrations require power rather than finesse of pitch. Certain musical keys are associated with certain types of magickal force (*for instance, the key of E minor is associated with 'Satanic' indulgence*) and experience will soon show which key is appropriate to the force required.

The 'Enochian keys' provide a good example of vibration used in the magickal sense – consider the Third key: Nicma Goho Piad zir...

‘Nicma’ is vibrated as ‘Mic-‘ followed by ‘ma’, each part for at least twenty seconds. ‘Goho’ is “go-” and “ho” for the same length of time; ‘zir’ is one sound and so on.

Thus it will be seen that the vibration of one Enochian key requires quite an effort, and correct vibration produces in the person (*partly because of this*) an altered state of consciousness as well as producing magickal results and effecting other individuals who may be present.

Each individual possesses what may be called a unique ‘vibration signature’ or key at which the sound produced is most effective for them on both the personal and magickal levels, and this signature may and should be discovered by practice. Most women will naturally produce vibration at a higher relative pitch than men and their vibrations can sometimes be quite dangerous, while some men may produce vibrations that are disturbing to certain individuals.

Those who wish to master the art of magickal vibration should practice regularly, particularly within large resonant buildings, gradually increasing their ability of breath control and the power of the sound itself. Correctly used, short vibrations can startle people and render them immobile for some seconds. In certain circumstances, a powerful vibration can kill.

2) Magickal Chant:

Magickal chant is essentially monophonic and for this reason is generally (*when it is written down at all*) represented in Gregorian notation – as distinct from the ‘blob’ notation used in modern music.

Magickal chant is sung unaccompanied in one of the seven fundamental (*or Greek*) modes – Lydian, Dorian and so on, the modes themselves being representations of Septenary forces as described by the Septenary Tree of Life and the correspondences associated with it. There are three basic ways of performing this chant – by a solo cantor; by several voices in unison and by two cantors (*or choirs*) singing ‘vox principalis’ and ‘vox organalis’ a fourth or fifth apart as in organum.

The music of this type of chant is similar to Gregorian chant sung in proportional rhythm and the texts used are usually magickal invocations or calls.

Magickal chant of this type is used for three purposes – first, as keys to the Abyss or to open various acausal Gates (*as, for example, their use in the Nine Angles rite to return the Dark Gods to Earth*); second as a means of producing magickal change in the world and individuals since certain chants are regarded as possessing special power if sung correctly; third, to provide a framework

which some individuals may use to presence on a day to day basis through such traditional forms as the Promethean Office, those aspects of the acausal which have been named variously as Physis and Tao.

The first two of these have often been considered to belong to the Left Handed Path, since they generally invoke/create various chthonic or dark/negative forces in consciousness, while the third has hitherto been used almost exclusively by those Adepts who, having passed the Abyss, live according to their own wisdom.

An example of the first of these types is given below – as used in the rite to return the Dark God Atazoth to Earth.



Esoteric Chant as a Magickal Technique

I – The Modes:

The seven Greek modes correspond to the spheres of the Septenary (*see Appendix I*) as follows:

Lydia	Jupiter
Phrygian	Saturn
Dorian	Moon
Mixolydian	Venus
Hypodorian (or Aeolian)	Mercury
Hypolydian	Sun
Hypophrygian (or Ionian)	Mars

The modes used in esoteric chant are the ‘Gregorian’ or plainchant ones and these are related, according to tradition, to the spheres and thus the Greek modes thus:

Moon	Mode IV
Mercury	Mode VI
Venus	Mode V
Sun	Modes VII/VIII
Mars	Mode III
Jupiter	Mode I
Saturn	Mode II

Hence, if a piece of chant is sung correctly in, for example, mode IV, then such a chant will be a re-presentation of the energies or forces associated with the appropriate sphere – in this case Moon/Nox. Such energies may be used in the manner of magick to:

- a) increase the consciousness/insight of those singing;
- b) be directed by will and visualization¹ for a specific aim appropriate to the sphere;
- c) to be used to alter (via the acausal) the world itself.

Thus, esoteric chant is a form of magickal ritual – and a hitherto secret one.

(b) and (c) above usually require two cantors singing a fourth apart in parallel (*for dark/destructive workings*) or a fifth apart (*for constructive workings*). (a) is usually undertaken by one individual and is internal magick.

II – Chant Examples: Spheres

The following are used as part of a specific hermetic ritual. Details concerning the form are given in part III below. (Hereunder an extract of part III.)

¹ For visualization techniques see Appendix II.

Appendix V – Preparation for Hermetic Rituals

Hermetic rituals or workings are usually undertaken for a specific desire and it is important, before you begin a ritual using a specific technique, to be clear about the nature of this desire. That is, you should have an idea – either in your imagination or in words – of the goal you wish to achieve by using magick.

It is important that this goal be specific – that is, limited to one thing. Once you have defined what it is you wish by magick to achieve – and it can be anything, from wealth, success, love, health, cursing an individual – then spend some time thinking of possible visualizations that represent your goal as well as trying to find some simple and evokative phrase which captures that goal.

The visualization chosen should not be too complex – for example, if you desire to achieve success in an interview for a job, make the visualization either of yourself receiving a letter confirming your success, or imagine yourself dressed as you would be for the interview hearing someone saying ‘Congratulations! We are prepared to offer you ...’ If, on the darker side, you wish to harm an individual by magick, then choose a visualization which involves that individual undergoing some form of suffering – for example, imagine their face contorted in agony from stomach pains. Once you have chosen a suitable visualization, keep creating it in your mind for several days before the intended working but without introducing any emotion into it.

To choose a phrase to represent your goal is fairly easy – for example, to obtain someone’s love: ‘Let N.N. become possessed of love for me.’ As with the visualization, repeat the chosen phrase several times in the days before the working but again without emotion.

The techniques of hermetic magick aim to produce from within you a controlled frenzy – a powerful surge of physical and emotional energy. This energy is then directed into the visualization and in the shouting/screaming, vibration of the chosen phrase.

Your aim during a working should be to almost lose control of yourself with an emotion appropriate to the type of working (*although this does not apply, for example, to internal magick and most techniques of hermetic healing*). Let

movement of your body draw some of this energy from you – and not be afraid during working to laugh, cry, scream or shout.

A working should leave you feeling both physically and emotionally exhausted – if it does not, then you have not put enough effort into it.

Prepare your working well in advance – gathering the equipment, finding a suitable location, preparing the area you have chosen. Anticipate both the pleasure of the working and the magickal power which you as a magickian will bring forth and control. Try to be in an expectant and nervous frame of mind by the day of the ritual as this will increase the power of the working. Do not, however, worry of the success of it – you must believe that you are going to succeed, that you will, through magick, control your own life. Feel the powerful Destiny of the magickian – it is very helpful in the days before a working, if you consciously attempt to act the role of sorcerer/Sorceress. Surround yourself with items of magickal interest, burn incense in your place of dwelling, wear a piece of jewelry which you feel is magickal, dress in a different way (*for example, all in black*). Cut a short wand from a hazel tree and inscribe/carve it with magickal symbols – choose for yourself a special magickal name and carve this name upon the wood.

If you prepare in such a way you will begin the working ready to unleash the primeval power within you.



Other thoughts on Sinister Musick by Christos Beest:

Musick and Musick Notes

Seven represents the number of fundamental vibrations in the Universe – the seven types of cosmic energy. If an individual ‘mimics’ these, that itself is a key to magickal control. For example, music is divided into seven stages (C D E F G A B) and thus ‘mimics’ this fundamental structure. Thus, a piece of musick or chant can be composed which re-presents an aspect of this structure – this re-presentation being a type of force in itself. Thus, when played or sung, such musick/chant can alter the structure of the cosmos as any form of directed energy alters the underlying structure of the universe.

The aim of a deliberate magickal use of musick is to earth energies via the meduim of composition and/or performance, and to infect individuals/forms with those energies – thus to produce ‘change’ in accord with ‘sinister’ aims. What characteristics are expressive of the sinister? Heresy; the essence that disrupts the present to create future possibilities, a future that sees the liberation of spirit ... Beyond such statements the sinister is understood via the perception of the individual and this can only be achieved via participation.

Thus, a genuine artistic re-presentation of the sinister does not, as a rule, conform to the clichéd impressions of morbidity/horror/Mephistophelian glee. As an example, aspects are more re-presented in some of the works of Arvo Part (qv. ‘Passio’) than in works expressing the common conception of the sinister, such as some of the compositions of Liszt (qv. ‘Malediction’). However, with the exception of the compositions of a few individuals such as Scriabin, the effectiveness of most notable works (and here I am referring to those of Western composers) is offset by the libretto, or text. This is so because most works which have aspired to an ideal of beauty, which have attempted to capture the numinous – compositions that essentially have sought to reflect the ethos of the Western civilization – have used the Nazarene religion as a focal point. The obvious consequence of this is the aiding of Nazarene (and associated) energies and the distortion of that Promethean spirit by which the musick itself was inspired. This is especially evident in the ‘Requiem’ by various composers. This is to say that musick, understood properly as a form by which large scale changes may be implemented, has been hijacked by those with a vested interest in continuing the distortion of the West.

In the first instance, this distortion resulted in a textual celebration of the Nazarene; musick itself, for the most part, remained, in its power to convey racial élan, unaffected by this distortion until the beginning of the 20th century with, most notably, the emmergence of ‘expressionism’. Initially then, from the ‘Dark Ages’ up to the early 1900’s, a musickal composition only became a focal point for a particular form via association (through text, symbolism, and so on) and not because the musick in itself was a genuine re-presentation of that form. This is so because musick derives (or at least, used to) from that unique soul which defines the culture of a civilization (‘melos’): genuine Art cannot emmerge from this.

To elaborate further, consider ‘sacred’ musick. This, as a form, is so defined by a particular compositional structure; that is, the musick, even without text, would be, because of its form, identified by most as expressing something ‘sacred’ (of the Nazarene sort). However, the musick is not in essence representative of the religion it was constructed to express, because such a religion does not exist within the Western soul. In creating a form to outwardly express the qualities of religious awe and worship initially drawn out by the Nazarene, the composer unconsciously re-presents a ‘sacredness’ inspired by an aspect of acausal energy which gave rise to Western culture. Thus, one way of counteracting Nazarene energies is to replace a ‘sacred’ text with one that expresses the Promethean/Thorian/Satanic soul, whilst retaining the original musickal form of the piece (qv. ‘Diabolus’).

However as stated, the sickness of the Western soul intensified during the early 20th century when there occurred a radical move away from the principles of tonality and the diatonic scale, hitherto the basis for all great classical western compositions. Just because tonality formed a framework for compositions did not make composing restrictive – not in essence. Yet it was opposed – not unsurprisingly, considering that the basis for ‘new music’ was an (pseudo) intellectual one.

The main challenge to tonality emanated from Arnold Schoenberg who created the school of serialist technique, from which the ‘twelve note’ composers emerged. The principles of atonality subsequently spawned ‘Rock’, amongst other forms. Thus, the fundamental vibrations of the Universe, as understood esoterically, were disrupted and rejected; essentially, musick itself ceased to reflect the glorious soul of the West – instead, the decline and destruction of civilization.

Whether or not it is desirable to hasten the end of this decadent society and replace it with something much more in keeping with the Western culture as it was meant to have developed, is up to each individual Adept to decide. However

there are ways of destroying and serialism, indeterminacy et al are incapable of doing this. At its most effective, all that this ‘new music’ can achieve is a bout of hedonism; at its least effective, pseudo-intellectual gratification. As delightful as such things are to some people, what, in the final analysis, is the Aeonic point? What of any genuine significance is achieved? ‘New music’ is outside the fundamental vibrational structure, therefore it cannot effect significant changes; creative or destructive. In this light, all that a form such as ‘rock’ represents is degeneracy, and ultimately that is all it will produce. And yet, as a continuing strand of the distortion of the West, the influence of ‘new music’ is all pervasive and as such should be rejected if Western evolution is to resurge.

For genuine Adepts, the main point is that the foundations of any Art need not be rejected just because they are foundations. This rejection is exactly what the Western sickness desires. As Vaughn Williams said: “Great musick is written, I believe, not by breaking the tradition, but by adding to it”...

The conscious understanding and use of processes by which large-scale change may be implemented is the foundation of Aeonics. For those Adepts (those of the creative minority who determine the metamorphosis of a culture – qv Order MS ‘Emanations of Urania’) who possess this understanding, the aim of successfully reversing the decline in Western culture is quite possible. This understanding implies the creation of a new form of musick – this newness being defined; as the deliberate prescencing of the sinister. From an esoteric angle, if one wished to create such a new form, there are some basic guidelines that would be useful to explore – some of these are listed in the Notes. To give an example of how these guide lines would be applied in composition, consider the creation of a piece designed to re-present energies associated with the sphere of Venus – that is, ‘love/enchantment’. Firstly, the piece would be in the key of F sharp. The text, if to be employed, would perhaps make mention of Darkat, the ‘entity’ traditionally associated with Venus, and/or would make use of the text employed by the traditional chant associated with that sphere (‘Agios Elutrodes’ – see ‘Naos’). Perhaps this piece would be an orchestrated form of the chant. To further extend this new re-presentation, the musick could be an aspect of complete artistic expression; that is, an expression combining image, movement and sound (as in Scriabin’s proposed ‘Mysterium’). Such an expression is outlined briefly in the MS ‘Nine Angles and Dance’.

In a genuine culture, there are only ever Warriors. The meaning of Art as pursued by academics the world over is actually quite simple: to aid the Destiny

of one's own Folk. It is rarely understood that the essence of a civilization is not measured by the qualities of its art ('qualities' being subject to temporal, temporary understanding), but by the way it lives – the creative output of a civilization being simply, to a lesser or greater extent, consequences of this way of living. What matters is not the magnificence of Art, but whether a work successfully imbues a society with a sense of its own importance. Thus, a solo piano piece is capable of being equally, if not more successful than a symphony.

Civilization, then, is not Art; thus, all Art, per se, is useless – beyond self-gratification. In essence, the skills of the Artist are only of worth if they are used for the greater good of the Folk. (Note: this is equally true of Martial Arts skills – qv. 'Physis' MSS.)

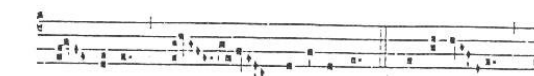
It should be apparent by now that one of the prerequisites for success is that a piece of music must convey Nationalism. Whilst this may imply certain compositional guidelines (beyond the esoteric ones outlined above), this need not always be the case. For example, some authorities maintain that in order for a work to successfully communicate Nationalistic values, the composer must use/make reference to national musick, or folk song. While this reference to folk song may be, up to a point, effective (as in Vaughn Williams, or Delius) the attitude toward this approach is not dissimilar to that of Occultists concerned with resurrecting old folk traditions. These traditions either now do not exist; that is, they are no longer in essence relevant to a society's way of living, or they never did exist in any real sense, being romantic projections upon the events of past ages (eg. 'Rune Gilds', 'wicca' etc). A genuine Nationalist need not quote from folk songs because s/he is so imbued with the 'melos' that the musick by virtue of this alone conveys Nationalism. Nor is it entirely necessary to employ 'occult' symbolism, or rather, symbols of an overtly esoteric nature. One need only listen to Beethovens Ninth to appreciate this point. Also, for the most part, musicians/composers need not be Occultists; the source of power has already been found – the power to transform.

There has never been a time when we knew more than we do now. With Aeonic understanding, the missing link in Art has been discovered – real purpose, real vision: Destiny. Without this understanding there is no Art; anything else is just solipsism.

For all genuine Artists there really is only one course of action.

Christos Beest 1994eh.

Moon



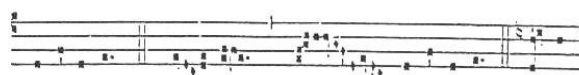
*Ag-i-os ** *ka-be-i-ni . Ag-i-os*



ka-be-i-ni . Ag-i-os . *ka-be-i-ni **



Ag-i-os *ka-be-i-ni* *Ag-i-os*



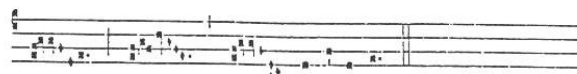
ka-be-i-ni . Ag-i-os *ka-be-i-ni . Ag-i-*



os *ka-be-i-ni . Ag-i-os*



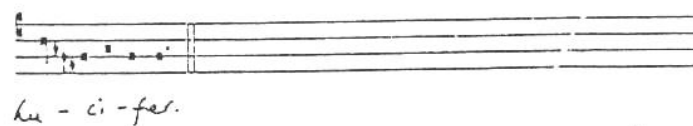
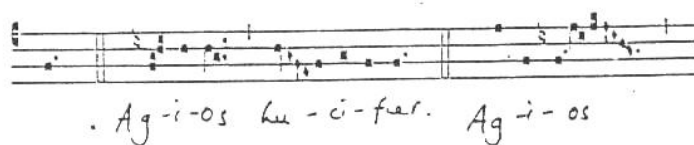
ka-be-i-ni . Ag-i-os ***



ka-be-i-ni

Agi-os ka-be-i-ni

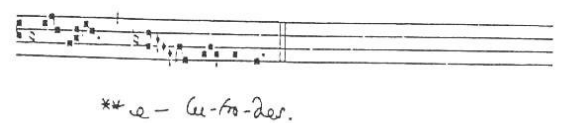
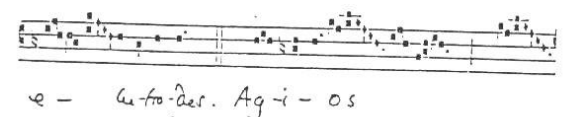
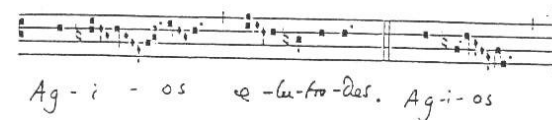
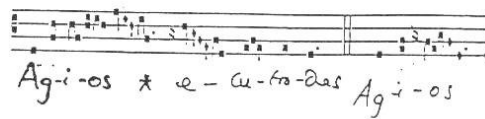
Mercury



[Note: repeat five times.]

Agios hucifer

Veaus



Agiot Eutrodes

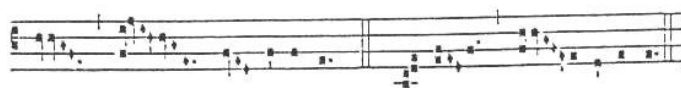
Sua



Ag-i-os * o-ge-nos. Ag-i-os



o-ge-nos. Ag-i-os o-ge-nos. Ag-



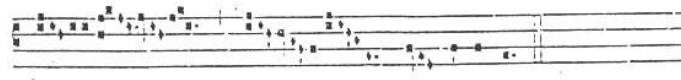
i- os o-ge-nos. Ag-i-os o-ge-nos.



Ag-i-os o-ge-nos. Ag-i-os o-ge-



nos. Ag-i-os o-ge-nos. Ag-i-os *



o-ge-nos.

Agios Olenos

Mars



Ag-i-os * Al-as-to-ros. Ag-



i-os Al-as-to-ros. Ag-i-



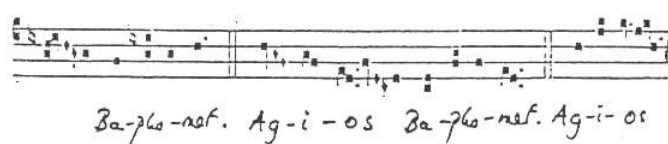
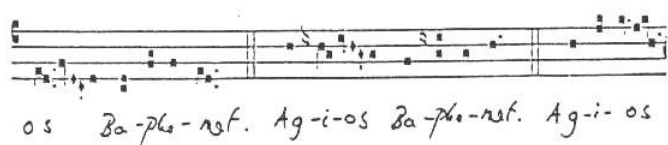
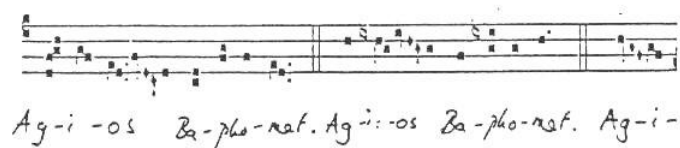
os Al-as-to-ros. Ag-i-os



Al-as-to-ros.

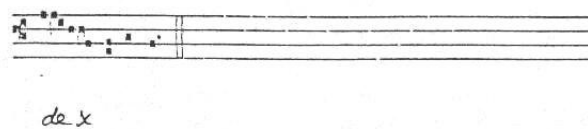
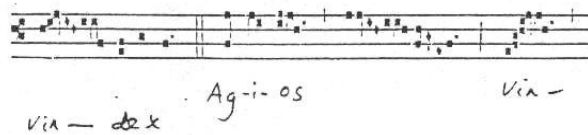
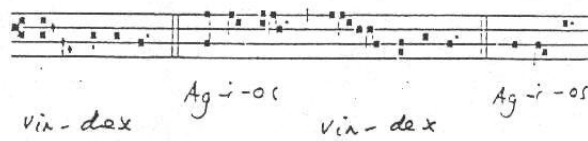
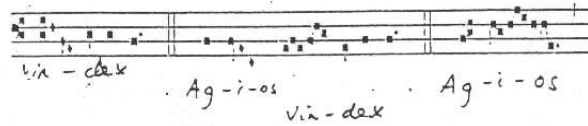
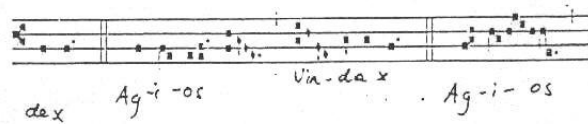
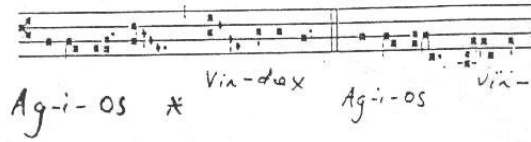
Agios Alastoros

Jupiter



Agios Baphomet

Saturn



Agios
 Vindex

III. – Ritual:

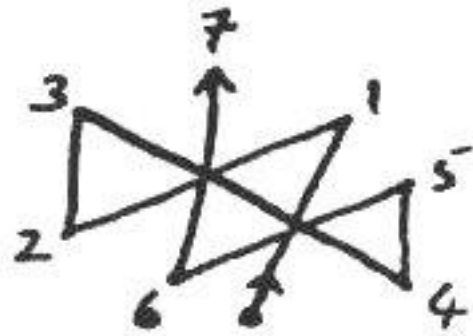
The chant appropriate to the sphere should be regarded as the key to the working.

For the destructive/dark workings, the time should be sunrise at new moon; for constructive work, sunset at full moon. The best place for workings is outdoors either on hill-tops or in glades.

The rite is begun by those attending vibrating according to tradition and three times:

- a) Agios O Atazoth for 'dark' workings;
- b) Agios O Baphomet for other workings.

The cantor then incenses with incense appropriate to the sphere at each of the seven points thus:



The path described by these points must be walked by the cantor while incensing, followed by the other participants, if any.

The incenses are:

Moon	Petriorchor
Mercury	Sulphur
Venus	Sandalwood
Sun	Oak
Mars	Musk
Jupiter	Civit
Saturn	Henbane

While this is being undertaken the following should be chanted:

- a) **Aperiatur et germinet Atazoth** or, for constructive workings:
- b) **Ad Gaia qui lætificat juventutem meam.**

The key chant (*see Part II*) is then sung twice in succession. If more than one person is undertaking the ritual then this should be sung in fourths (*for dark workings*) while those singing visualize the intent of the rite being accomplished according to the principles of hermetic magick.

Prior practice of singing the chant (*without the visualization*) is essential, since the chant is only magickal useful if sung correctly. The visualization should be as concise as possible and according to a pattern agreed by the participants before the ritual. It is possible to use sigilization instead of visualization: the sigil being prepared beforehand and ‘consecrated/charged’ according to tradition, the sigil being burnt by one of the participants during the singing of the key chant.

The following table gives the type of work appropriate to each sphere:

Moon	Terror and sinister knowledge
Mercury	Indulgence and transformation(s)
Venus	Ecstasy and Love
Sun	Vision and understanding
Mars	Destruction and sacrifice

Jupiter	Wisdom and wealth
Saturn	Chaos

IV – Method of Singing:

The essence of esoteric performance is for the chant to be sung slowly, each ■ of the plainchant notation representing a modern quaver, more or less, depending on the ‘mood’ of the appropriate sphere.

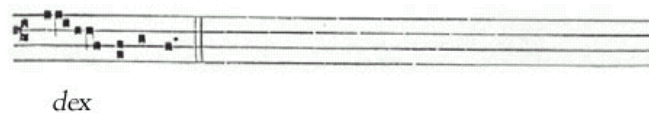
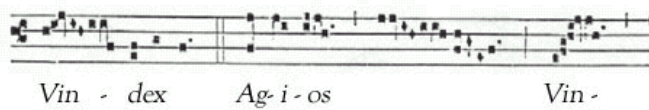
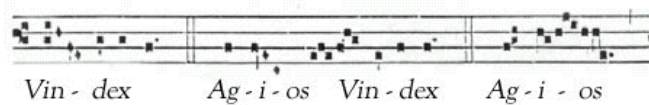
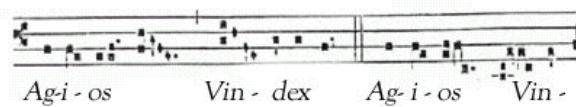
The pitch of a piece is relative – and depends on what is comfortable for the cantors or group. The rhythm of a particular piece is easy to obtain with practice if it is remembered that a piece is like a wave – rising and falling with measured cadence, in a flowing manner. It is for this reason that Latin (*and sometimes Greek*) is employed for the texts, since of all languages, they are most appropriate to monophonic chant. The accent is generally placed on the upbeat, though exceptions exist.



Other Chants

Agios Vindex

Sphere of Saturn

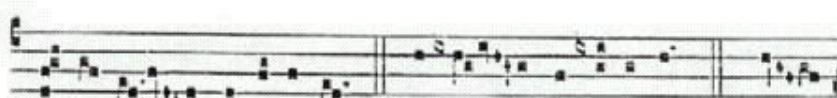


Agios Baphomet

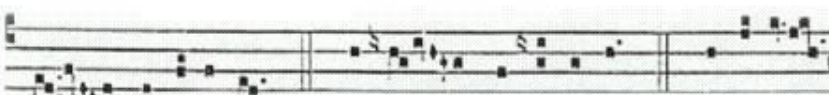
Sphere of Jupiter



Ag - i - os Ba-pho-met Ag - i - os Ba-pho-met



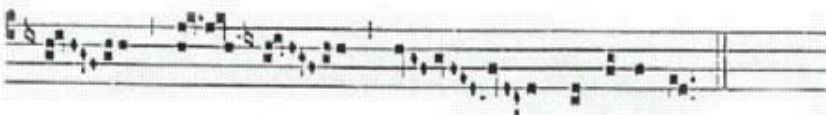
Ag - i - os Ba-pho-met Ag - i - os Ba-pho-met Ag - i -



os Ba-pho-met Ag - i - os Ba-pho-met Ag - i - os



Ba-pho-met Ag - i - os Ba-pho-met Ag - i - os

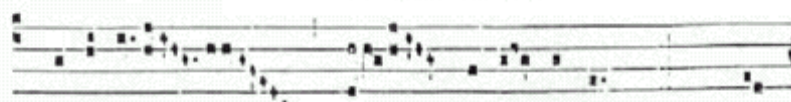


Ba-pho-met

Agios Alastoros



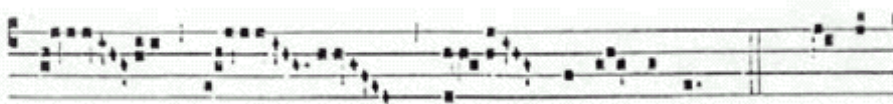
Sphere of Mars



Ag - i - os

Al- as- to- ros

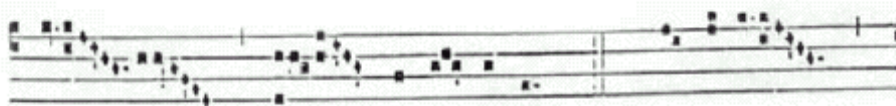
Ag -



i - os

Al- as- to- ros

Ag - i -



os

Al- as- to- ros

Ag - i - os

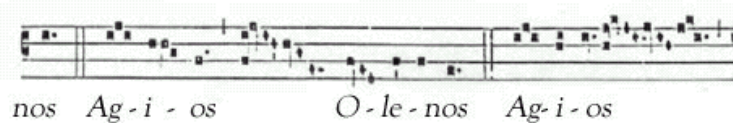
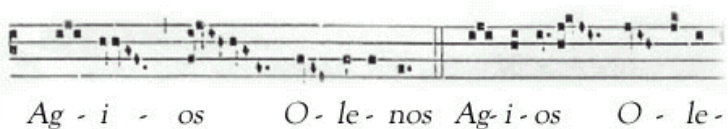
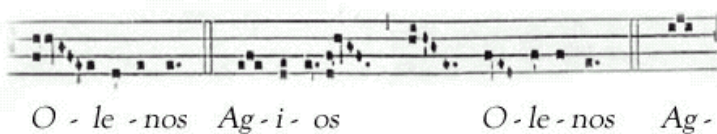


Al- as- to- ros

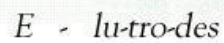
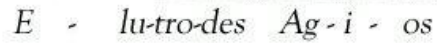
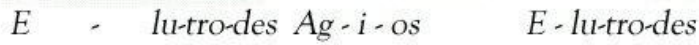
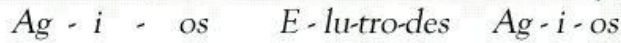
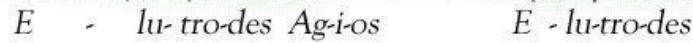
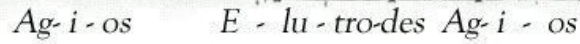
[Note: seven times]

Agios Olenos

Sphere of Sun

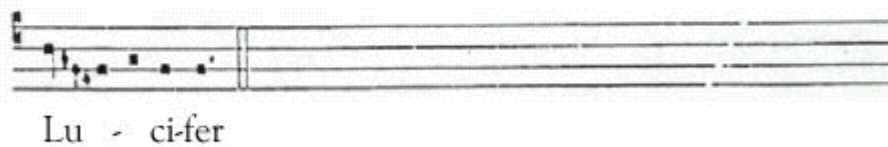


Sphere of Venus



Agios Lucifer

Sphere of Mercury



[Note: repeat five times.]

Agios Kabeiri

Sphere of Moon

Ag - i - os Ka-be-i-ri Ag-i - os

Ka-be-i-ri Ag-i-os Ka-be-i-ri

Ag - i - os Ka-be-i-ri Ag - i - os

Ka-be-i-ri Ag - i - os Ka-be-i-ri Ag - i

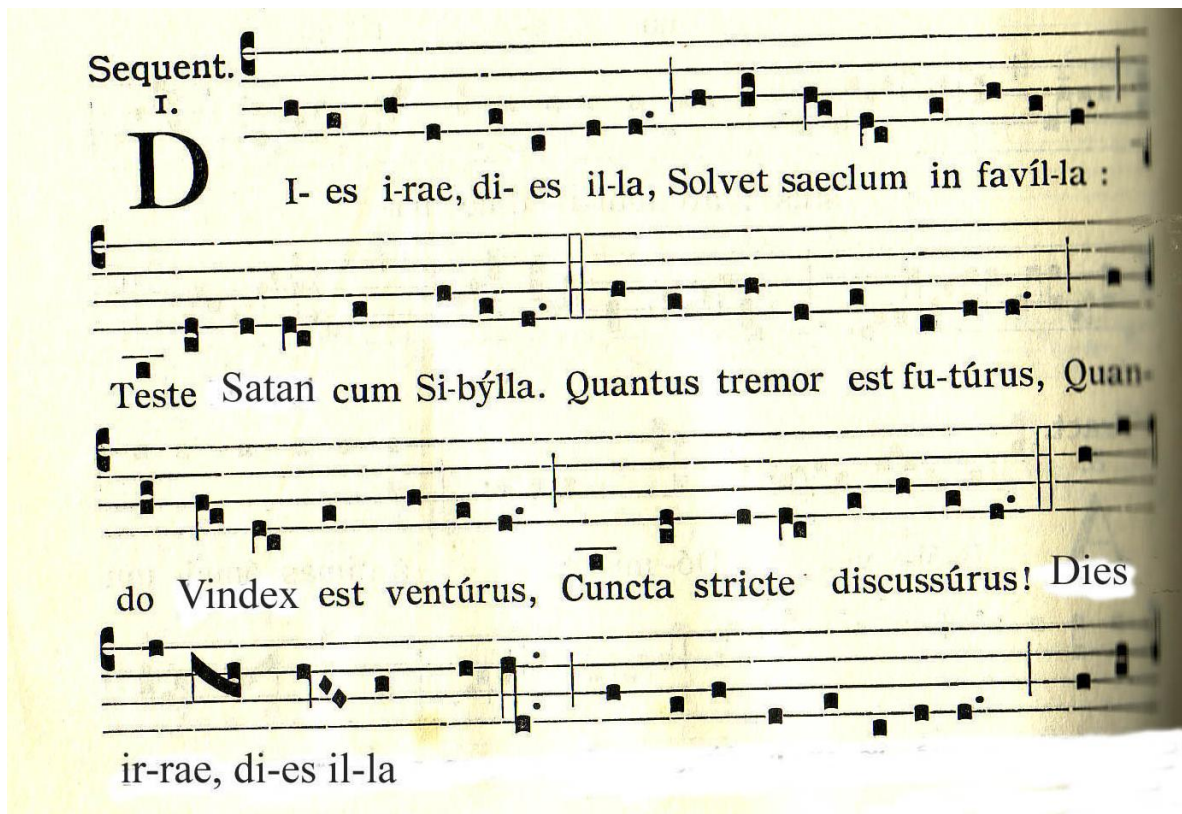
os Ka-be-i-ri Ag - i - os

Ka-be-i-ri Ag-i - os

Ka-be-i-ri

1) Diabolus

**Dies irae, dies illa
Solvat Saeculum in favilla
Teste Satan cum sibylla.
Quantos tremor est futurus
Quando Vindex est venturus
Cuncta stricte discussurus.
Dies irae, dies illa!**



2) Sanctus Satanas

**Sanctus Satanas, Sanctus
Dominus Diabolus Sabaoth.**

Satanas - venire!

Satanas - venire!

Ave, Satanas, ave Satanas.

Tui sunt caeli,

Tua est terra,

Ave Satanas!

3) Oriens Splendor

Oriens splendor lucis aeternae

Et Lucifer justitae: veni

Et illumine sedentes in tenebris

Et umbra mortis.

Ant.
II D

O O-ri-ens, * splendor lu-cis ætérnæ, et

Lu-ci-fer ve-ni, et illúmi-na sedéntes in

té-nebris et umbra mortis.

The image shows a musical score for an antiphona. It consists of three staves of music. The first staff begins with a large initial 'O' and the text 'O-ri-ens, * splendor lu-cis ætérnæ, et'. The second staff continues with 'Lu-ci-fer ve-ni, et illúmi-na sedéntes in'. The third staff concludes with 'té-nebris et umbra mortis.' The music is written in a medieval style with square neumes on a four-line staff. The text is in Latin and is aligned with the notes. The word 'Ant.' is written above the first staff, and 'II D' is written below it. The initial 'O' is large and ornate.

4) General chants:

- **Ad Satanas qui laetificat juventutem meam.** (To Satan, giver of youth and happiness.)
- **Veni, omnipotens aeternae diabolus!** (Come, almighty eternal devil!)
- **Pone, diabolus, custodiam!** (Devil, set a guard.)

5) Invokation to Baphomet

We stand armed and dangerous before the bloody fields of history;

Devoid of dogma - but ready to carve, to defy the transient:

Ready to stab forth with our penetrative will,

Strain every leash, run yelling down the mountainside of Man:

Ready and willing to immolate world upon world

With our stunning blaze.

And let them all sing that WE were here, as Masters

Among the failing speciens called Man.

Our being took form in defiance

To stand before your killing gaze.

And now we travel from flame to flame

And tower from the will to the glory!

AGIOS O BAPHOMET! AGIOS O BAPHOMET!

A Few Singing Lords of the Abyss

A historian of the Germanic people wrote, “There is not only a Twilight for the Gods, there is a deep, dark impenetrable night.” In the flaming glint of real or imagined sword blades, Black Metal’s legions have made their own desperate attempt to illumine the darkness. Their weapons are blasphemy and fire, coupled with heavy sonic artillery and spurred on by powerful internal and infernal impulses.

The New Wave of Blasphemy



The most discernible roots of the modern previous century wave of Black Metal arising in Norway and elsewhere in the beginning of the 1990’s can be clearly seen in the pioneers ten years earlier, as Venom as described next. Also Mercyful Fate and Bathory. In tracing this lineage we have already stepped onto

subjective territory, while others would argue for the inclusion of Slayer, Hellhammer, and Sodom alongside the above triumvirate. The bands made their undeniable mark as well, and will be noted later on. But by dint of chronology and primary impact both in terms of musick, appearance and philosophy, our focus concentrate on the former three.

The Unholy Trinity: Venom



Venom began in 1979-80 in Newcastle, UK, the result of three Metal fans and musicians deciding to take things one step further than their contemporaries. Even their mortal names were not intimidating enough to reveal, so Conrad Iant, Jeff Dunn, and Tony Bray respectively adopted the more evil-sounding “noms de guerre” of Cronos, Mantas, and Abaddon. Their musick was to be as over-the-top as their stage names, with equally abnormal lyrical content. Their beginnings and influences go straight

back to the earliest Heavy Metal bands such as Black Sabbath and Deep Purple.

Venom took the heaviness and dark mysticism of these progenitors and gave it their own youthful punch-in-the-face to bring it up to date, as by this time the original Metal bands had settled into lavish lifestyles resulting from the success, losing most of the rawness that had once made them exciting. On close analysis, Venom was still playing fast Blues-based Rock, but with primitive aggression which at that time was generally considered the property of the Punk bands. “Our musick was born on the back of the Punk explosion in England,” states Abaddon, if you drew back Venom’s influences I guess you’d find bands like

Deep Purple and the Sex Pitols, Led Zeppelin and Black Sabbath.” So, it was not surprising that an array of their early fans were drawn from areas beyond the standard Metal crowd (many of whom considered Venom pointlessly offensive and untalented noise-makers). Abaddon remembers: “We played to skinheads, punks and hairies.”



A Merciful King



The from the early 1980's who would have the most profound influences on the development of Black Metal as a genre have all on occasion acknowledged their familiarity with Anton Lavey's "Satanic Bible", and in the case of King Diamond and his band Mercyful Fate, it served as powerful inspiration. After stumbling across it in an occult bookstore, Diamond recalls:

I read the book and thought, hey, this is the way I live my life – this is the way I feel inside! It's not like it was a major religion or anything like that, it was a lifestyle that I could relate to five-hundred percent. And it's just nice to see your own views and thoughts in words, in a book. It comforts you in some way. And that is how I felt.... and you'll see it reflected in our early lyrics with King Diamond and Mercyful Fate., and it had a very specific meaning for me – not the one that other people had."



Thunder Gods: Bathory

We had over this Swedish group Bathory along Venom earlier, and it is highly probable that an early number of his, “Countess Bathory” on the Black Album may have provided the direct inspiration for the name, as Bathory owes much of its initial sound and look to the English founders of Black Metal. The driving force behind the group is Pugh Rogefeldt², who uses the more exciting stage name of “Quorthon” (though, in point of fact, Bathory have never in their career played a live concert before the public). He describes the band’s first efforts as such:

“At that time I must have been fifteen, and I was helping a record company out with listening to new bands because there was some kind of Metal wave going on, I believe due to the “New Wave of British Heavy Metal.” At that time I found out they were going to put together some kind of a Metal compilation album with five or six Swedish bands, and I

² Pugh Rogefeldt made his breakthrough in the late 1960’s with albums such as Ja, då ä dä and Pughish. Unlike most other Swedish pop musicians who wanted to achieve international success, he sang in Swedish. One song which is commonly associated with Rogefeldt is Små lätta moln. Other major hits include Här kommer natten, Föräldralåten, Hog Farm, Dinga Linga Lena and Stockholm. In the 1970s, he toured with this band Rainrock, together with Ola Magnell and Janne Lucas Persson. A live double LP was released from this tour, entitled Ett steg till.



asked, please can you listen to my band, because we play a really exciting type of new Heavy Metal. That was January 1984.

I never thought we'd be able to enter a studio again after that because we were really dirty sounding. But it turned out that 85-90% of all the fan mail that came to the record company from that record (the compilation was titled 'Scandinavian Metal Attack') was about our songs. So the guy from the record company called me up and said, "Hey, you really need to put your band together again and write some songs, because you have a full

length album to record this summer.

Bathory's first three albums follow a similar mode of expression as Venom, though the music is made even more vicious by a potent arsenal of noisy effects and distortion. The hyperkinetic rhythm section blurs into a whirling maelstrom of frequencies – a perfect backdrop for the barked vocals of an undecipherable nature. Much of the explanation for this sound was simply the circumstances of recording an entire album in two and a half days on only a few hundred dollars. In retrospect Quorthon says of Bathory's first self-titled album, "If you listen to it today, it doesn't make you tickled or frightened, but in those days it must have made a hell of an impression. Thinking back on how it was recorded, it's amazing how big things can be achieved with small measures sometimes." The lyrics were centred on black magick and Satanism "à la" Venom, although funnelled through a bit of Scandinavian innocence and teenage melodrama which made them come off as even more extreme in the end. Quorthon is very honest in his assessment of the Satanism on the early records:

"Well, at the time it was very serious, because today, ten years later, I don't think I know anything more about it than I did then. I'm not one inch deeper into it than I was at that time, but your mind was younger and more innocent and you tend to put more reality towards horror stories than

there is really. Of course, there was a huge interest and fascination, just because you are at the same time trying to rebel against the adult world, you want to show everybody that I'd rather turn to Satan than to Christ, by wearing all these crosses upside down and so forth. Initially the lyrics were not trying to put some message across or anything, they were just like horror stories and very innocent. But nevertheless at the time you thought that you were very serious, and of course you were not."

However, the Norse Gods are invoked on the final track of a record as Bathory's interest turned to the Viking Age and Asatru, which is the same as our Satanic Philosophy which we have accepted.

"Children of all slaves / United, be proud/ Rise out of darkness and pain

A chariot of thunder and gold will come loud / And a warrior with thunder and rain

With hair as white as snow / Hammer of steel / To set you free of your chains

And to lead you all / Where horses run free / And the souls of your ancient ones reign."

Bathory's bizarre bloodline of demonic inheritance – and of that of Black metal itself – can be traced straight back through Venom, Mercyful Fate, and other darker-themed Metal bands of the early eighty's, to the Heavy doom-ridden sounds of Black Sabbath and the mystical Hard Rock of Led Zeppelin, to their bluesy antecedents the Rolling Stones, and all the way and all the way to a poor black guitarist from American South who may have sold his soul to Satan in a lone act of desperation. Death Metal dies, Black Metal arrives. Whatever, Satanism remained buried deep in the Metal underground.





Unites Satanic America

As we know Satanism remained deep in the Metal underground in America and in Northern Europe, but Venom never reached the same visibility in the US they had achieved in England. The closest American parallel to Venom was L.A.'s Slayer (see group above), with their odes to bloody sacrifices and moonlit rituals on the early records "Show No Mercy" (1983), "Haunting the Chapel" (1984), and "Hell Awaits" (1985). Bands from the United States never seemed to achieve quite the unadulterated level of blasphemy wielded by the British founders of Black Metal, but they did their best. Slayer penned endless songs about Satan and black magic, but interspersed these with vague attempts to comment on the horrors of warfare and other social ills. After some initial promo photos dressed up in spikes, leather, and makeup, feigning the bloody sacrifice of a blond female, the band opted for a more realistic image of beer-drinking everyday Metalheads. Adepts of the Church of Satan (COS) have most of the time the wrong idea of what Traditional Satanism really is. They think of vandalism in and around churches, violating graveyards, and drinking beer until they faint. This is not Satanism at all.



Indeed, life sucks, give yourself to Satan/the Darkness, bring back the Pagan ways, kill yourself, yadda yadda yadda. And black metal ist krieg! That means "black metal is war". A constant war against society's mockery of Black Metal, we guess, but also warring against religious dogma's intervening in human right and freedom. Those are the basic principles that go along with the two Black Metal commandments:

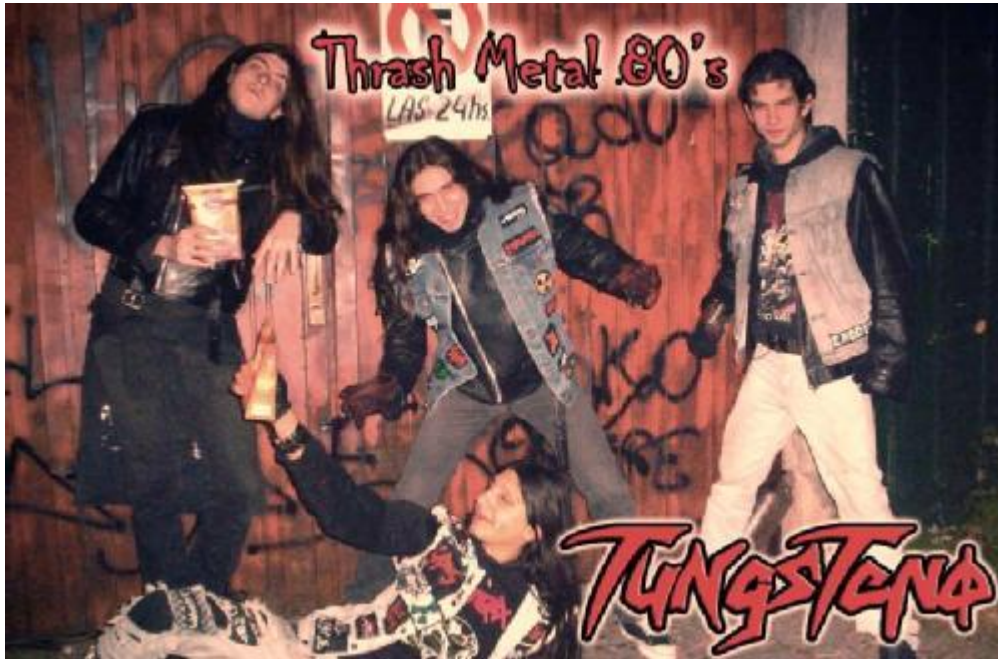
1. Thou shalt stay True.
2. Thou shalt remain underground

The second one is especially called upon nowadays, since more and more Black Metal bands are looking to live off their music. The most prominent offenders of

both commandments are Dimmu Borgir, the band it's totally cool to hate and make fun of.

These usually take place at obscure, smoky clubs in front of a handful of people. The most common performance enhancers include fire-spitting and animal blood.

On some occasions, the more creative bands will include things like pig heads, barbed wire and elaborate costumes. There are also numerous reports of animal rights activists showing up at black metal concerts to try and save what they thought were panda bears screaming in agony.



Thrash Metal

The late eighties saw the brief ascendancy of Trash Metal, exemplified by bands like Anthrax, M.O.D., Metallica, and even the more extreme Slayer. In Europe, the German groups Kreator and Sodom left a strong mark, along with Swiss ensemble Celtic Frost, who started out as the seminal outfit Hellhammer. Sodom toyed with Satanic themes on their first few albums and band members adopted pseudonyms of “Angelripper,” “Witchhunter,” and “Grave Violator”, the last of these bearing an ominous ring in light of the real-life activities Black Metalers would partake in a few years later.

Thrash metal (sometimes referred to simply as thrash) is a subgenre of heavy metal music, one of the extreme metal subgenres that is characterised by high speed riffing and aggression. Thrash Metal songs typically use fast, percussive and low-register guitar riffs, overlaid with shredding-style lead work. Thrash Metal lyrics also often deal with social issues using visceral and blunt language, an approach which partially overlaps with the hardcore genre. A lot of times the vocals are clean cut. The “Big Four” of American thrash metal are Slayer, Megadeth, Metallica, and Anthrax, who simultaneously created and popularized the genre in the early 1980s.

The origins of Thrash Metal are generally traced to the late 1970s and early 1980s, when a number of bands began incorporating the sound of the New Wave



of British Heavy Metal, and the attitude of the punk movement, thus creating a new genre and developing into a separate movement from punk rock and hardcore. This genre is much more aggressive compared to its relative, speed metal. There is often significant crossover

from one metal category to another, and some bands use musical influences from non-metal genres.

Thrash Metal features a number of fast and rapid tempos, low-register, quick, complex guitar riffs, high-register guitar solos, and aggressive vocals. Thrash rhythm guitar playing is characterized by palm muting and staccato used with a heavily distorted tone and tightly controlled riffs to create a “chugging” sound.

Thrash guitar solos are almost exclusively played at high speed, as they are usually characterized by shredding, and use techniques such as sweep picking, legato phrasing, alternate picking, string skipping, and two-hand tapping. Thrash lead guitarists are rooted in the New Wave of British Heavy Metal movement.

The speed and pacing of the songs is what defines Thrash Metal. The music tends to have a visceral, propellant feel to it due to its drumming style, most commonly utilizing the snare drum on the 1/2 beat, or the 2nd and 4th beats of the measure[citation needed]. Frantic bass drum use is also common. Thrash drummers often use two bass drums. Some thrash drummers are revered as some of the “best drummers in rock music”.

Due to the genre’s high speed, many thrash bassists use a pick to keep up with the other instruments. However, some prominent bassists within thrash used their fingers, including Frank Bello, Greg Christian and the late Cliff Burton. Several bassists use an overdriven or distorted bass tone, an approach popularized by Burton and Motörhead’s Lemmy.

Lyrical themes typical to Thrash Metal include anti-authoritarian thoughts, a focus on the balance between life and death, and critiques of religion and modern society. A focus on warfare and apocalyptic themes is also not uncommon. That said, in contrast to many extreme metal genres to follow, thrash metal sometimes focused on positive social issues, for instance environmentalism as was in the case of the band Nuclear Assault.



Death Throes

Concurrently emerging in both the U.S and Europe, Death Metal was the antidote the underground, the Abyssal folk had awaited, reintroducing a sense of immediacy and obvious danger otherwise lost after the demise of Thrash. Death Metal took the speed of both Hardcore and Trash to build its skeleton, and fleshed this out with churning, down-tuned guitars and a growling style of singing which provided a dramatic antithesis to the falsettos and high-pitched lead vocals dominating mainstream Metal at the time.



The two world capitals of Death Metal were the unlikely locations of Tampa, Florida and Stockholm in Sweden for Europe. From these extremes of fire and ice, the genre produced its most influential acts: Entombed, Hypocrisy, Dismember, and Unleashed from Sweden; Morbid Angel, Death, Obituary, and Deicide from the swampy netherworld of Florida. Deicide had its full go at the time of my self-initiation to Satanism, and I bought the cd's for the lyrics as well as for the artwork on the covers of the boxes. The lyrics

helped to create in me a vengeance attitude towards Christianity, and the function I had within its scope for many years, waste of time and above all the loss of a lover because of religion.

Other areas of the U.S. also spat out bands of notoriety – misogynist gore fans Cannibal Corpse from upstate New York, equally rude and savage Autopsy from California – but the two mentioned cities had specific recording studios and record producers which indelibly shaped the sonic boundaries of the genre.

Their way of dressing, were ripped jeans or sweatpants, high-top sneakers and plain leather jackets became the Death Metal uniform and band members were assured of never being recognised by fans on the street since they looked no different than a thousand other sallow-faced urban hoods. A few exceptions came from the overtly Satanic bands who made up a small segment of Death Metal overall.



Viking Death Squads

In the Metal tradition they were invoking spectres of Nazism and Fascism in their lyrics and packaging. Slayer's fans were dubbed the "Slaytanic Wehrmacht," Nazi eagles were incorporated into the band's logo, songs were penned about Joseph "Angel of Death" Mengele, and Jeff Hannerman adorned his guitar with photos of concentration camps corpses, while in Scandinavian Death Metal group in particular set a precedent for certain of the Black Metal bands to appear some years later. This was Stockholm's Unleashed, who emerged after the breakup of early Swedish Death Metal group Nihilist. Unleashed never concerned themselves with the gory interests of their fellow bands, but instead made a similar discovery to Bathory and drew creative stimulus from the pre-Christian heathenism of their native Sweden, the Vikings. Their first CD was, "Where No Evil Dwells". However, their live concerts appear no different at first from a typical Death Metal show, until lead singer and bassist Johnny Hedlund starts making fervent declarations on the necessity of destroying the Christian religion of weakness and exhortations that "self preservation is the highest law!" This is certainly not the usual banter of a Metal band between songs, but they are sentiments which would be taken up by prominent Black Metalers soon enough. The band members proudly and rightly wear amulets of "Mjölnir", the Hammer of Thor, and at a certain point in every show Hedlund leaves the stage, to return seconds later clutching a huge Viking drinking horn filled with ale (or on special occasions mead, the traditional sacred honey wine of ancient Europe.) He will then dedicate a song as "Into

Glory Rule,” to his Viking ancestors, drink from the horn and pour some of the libation onto fans in front of the stage.



Between 1989-1993 Death Metal had become immensely popular world-wide, much more that the Evangelist Billy Graham would have done, and even the Pope on St. Peter Place at the Vatican, and with bands drawing crowds in the thousands on an average night. The underground had been again pushed above the surface into commercial daylight, and it would – typical in fashion – react with a vengeance.

In Norway, bleak clouds on the horizon brought with them cheerless portents of a storm to come Sweden’s Death Metal underground had for years been in the world spotlight; it was considered the forefront of one of the most extreme varieties of music yet conceived. Norway also had its share of death metal bands, with names like Mayhem, Old Funeral, and dark-throne. The leaders of the Norwegian scene realised rather wisely that in order to grab the attention of the minds and souls they would need to wilfully take things one step further. The fanciful violence and bloodlust of death Metal was not anything in itself as it must be made real, and become a means to an end, if it was to hold greater purpose. Venom had set an example with their exaggerated blasphemy, and had pointed out organised religion as a worthy and rightly target for assault. Raised amidst a complacent acceptance of Christianity as something inherently good,

surrounded by an oppressive and numbing social democracy which dominated Norwegian political life, these youths would proudly adopt Black metal as their own.

Varg Vikernes in Norway

**“Hell is full of musical amateurs; music is the brandy of the damned”
(George Bernard Shaw, writer³)**



The Principal elements of Black Metal in Norway reside as much in belief and outlook as they do in the music itself. There is a considerable berth given toward sonic experimentation as long as certain attitudes are prominently displayed by the musicians. At the same time, there is no set “rule book” to be followed, and

³ Man and Superman.

the boundaries of the ideology shift as time passes. Such changes are usually effected at the hands of the more important members of the scene, for the genre is in many ways entirely defined by the dramatic personalities who have comprised it and continue to forge its destiny.

It is difficult to offer an explanation of how Norway, a country on the outskirts of Europe with less than 4.5 million people, should become the epicentre of Black Metal, at least in the musical scene.

Synonymous with the rise of Norwegian Black Metal is “Slayer” magazine, published for the last dozen years and more by Jon “Metalion” Kristiansen out of his home in Sarpsborg, a quiet area not far from Oslo. He has been both observer and participant in the underground world of extreme Metal for as long as anyone in Norway, and his recollections are quite valuable in piecing together the birth pangs and key events of Black Metal there. Metalion is quick to proudly point out how important and essential Black and Death Metal are to him, “This is the blood which runs through my veins... this is me...this is my destiny...no options but total dedication,” he says. His excitement for the music came in 1982, only a year after Venom had released their first singles. Although Venom had a large cult following in Europe, Black Metal was yet to develop as its own style. During this period Metalion discovered the existence of Mayhem, then a severely raw and primitive Death metal band, when he met them outside a Motorhead concert that year in the city:

“I met them at the concert and they told me about their band. I was selling my magazine, so I got to know about them. After a few months we came in closer contact. At that time they didn’t even have any demo tapes. They recorded the first one in the summer of 1986, the ‘Pure Fucking Armageddon’ demo. It was much more extreme than everything else; the sound was very, very primitive and much more brutal. You couldn’t hear anything as extreme as Mayhem at that time.”

Do not be surprised, but much of the Satanism found in Black Metal is little more than a given band employing the simplest catchphrases and symbology, often in imitation of other groups they admire. This might be augmented by bits and pieces of additional material garnered from a stray occult text, or more likely, exposure of horror novels and films.

There are some publications which circulate through the Black Metal underground which attempt to inspire the musicians to a greater depth of knowledge and a focus for their efforts. One of these is “The Nexus”, published

from New Zealand by Kerry Bolton. He has long been active within the wider Satanic underground, and is well qualified to comment on the attitudes of Black Metal bands and fans:

“Observing other magazines, especially those of a specific Metal nature, it is true that many of them, and many bands are childish. They see Satanism as nothing more than a means of blaspheming Christianity, and Jesus specifically – although I’ve often wondered how it is possible to “blaspheme” something unless one actually believes in it to start with! I used to read a lot of this some years ago. At first I thought it extremely funny and would laugh out loud; eventually it became boring, predictable, and eventually annoying.

The ‘medieval’ style of Satanism or Devil worship is what’s most easily accessible to the average youth in search of Satan, since this is the type penetrated by the mass media and entertainment industry.”

In short, ‘What is real Satanism?’

"Satanism is understood by its genuine adherents as a particular **Occult** way or method. That is, it is a specific path or way toward a specific goal, the following of which involves a particular way of living. The specific path, or 'Left Hand Path', is a dark, sinister one, and the specific goal is the creation of a new type of individual. On a more general level, Satanism is concerned with changing our evolution and the societies we live in - creating, in fact, a new human species and a civilization appropriate to the new type of human being." (Anton Long: *Satanism: A Basic Introduction for Prospective Adherents*, Thormynd Press, England, 1992) “

Varg Vikernes

Varg Vikernes (Norwegian: born 11 February 1973) is a Norwegian musician and writer. In *Metal: A Headbanger's Journey*, director Sam Dunn described Vikernes as "the most notorious metal musician of all time". In 1991, he founded the one-man music project Burzum and became part of the early Norwegian black metal scene. In 1992, he took part in the arson of at least three Christian churches in Norway, along with other members of the scene. By early 1993, Vikernes had recorded four albums as Burzum and another with fellow black metal band Mayhem. When Mayhem guitarist Øystein 'Euronymous' Aarseth

was stabbed to death in August that year, Vikernes was arrested and charged with the murder.

In May 1994, Vikernes was sentenced to 21 years in prison for the murder of Euronymous and the arson of churches. During his time in prison he became affiliated with the Heathen Front and had several writings on Germanic neopaganism published. He also recorded and released two dark ambient albums as Burzum. Having served almost 15 years of his sentence, Vikernes was released on parole in early 2009. Since then, he has continued releasing music and writing. He holds to an atheistic neo-völkisch ideology based on Norse paganism and White nationalism.

Vikernes was sentenced to 21 years in prison for the August 1993 murder of Øystein Aarseth (aka 'Euronymous') of Mayhem and for the burning of three Christian churches in Norway (he was also suspected of burning a fourth). He was eligible for parole in spring 2008, after serving 15 years in prison, but his application was denied. A June 2008 newspaper article mentions that Vikernes is married and has a daughter, born in 1993, and a son, born 2007. In a 2004 interview, Vikernes said that he has a daughter whom he had seen only twice since 1993 (the year he was incarcerated). In a 2008 interview, he referred to his two children, as well as an expected third child. In connection with his parole in March 2009, Vikernes stated in an interview that he would be settling on a small farm in Telemark with his family.

Background, childhood and adolescence

In the 2004 interview, Vikernes mentions that "she is working in a large oil company". He also claims his father is an "electronics engineer", whereas his brother, who is "one and a half years older", is a "graduate civil engineer".

Varg Vikernes recalls an incident from his childhood: When he was about six years old, the family moved for about a year to Baghdad, Iraq, because Vikernes' "father was working for Saddam Hussein", developing a computer program. Since there were no places available in the English school in Baghdad, the young Vikernes went to an Iraqi elementary school during this time. According to his interview, Vikernes here became "aware of racial matters". Corporal punishment was not uncommon in the school, and on one occasion Vikernes had a "quarrel" with a teacher and called him "a monkey". But as Vikernes perceived it the teachers "didn't dare to hit me because I was white". Vikernes' mother also recalls how they "spent a year in Iraq", and that "the other children in his class would get slapped by their teachers; he would not". She mentions that this

created problems, but generally she "has no good explanation" of how Varg developed his views. Vikernes reveals slightly more in his interview. When asked about his father, he says that he "had a swastika flag at home" and that his father was hysterical about it. However, Vikernes feels that his father was a hypocrite, because he was worried about Vikernes "being a Nazi", whereas he too was "pissed about all the colored people he saw in town". About his mother, Vikernes says that she was "very race conscious", in the sense that she was afraid that Vikernes "was going to come home with a black girl!" At the time of the interview (1995), Vikernes still had a positive relationship with his mother, but "very little contact" with his father. His parents are divorced. Vikernes' father is said to have "left about 10 years ago", which would have been 1985, when Vikernes was 12.

There is some evidence that Vikernes was involved with the skinhead scene in Bergen before he became a part of the black metal scene. Goodrick-Clarke introduces Burzum as the "musical vehicle" of the "ex-skinhead" Vikernes. According to the *Encyclopedia of White Power*, "Vikernes first became involved with the extreme right as a National Socialist skinhead while he was an adolescent." When he is asked in the interview in *Lords of Chaos* whether he hung out with skinheads in Bergen, Vikernes boldly replies: "There were no skinheads in Bergen." He mentions, though, that he had short hair at that time and that he was into weapons, that he liked the Germans and hated the British and Americans.

Early musical career

Varg Vikernes had been learning the guitar since he was fourteen. When he was about seventeen, Vikernes came into contact with the members of the Bergen Death Metal band Old Funeral. He played guitar with them during 1990–1991 and performed on their *Devoured Carcass* EP.

In 1991, Vikernes began a solo musical project named Burzum, and quickly became involved with the early Norwegian black metal scene. During 1992–1993, he recorded four albums as Burzum.

Vikernes has stated that for the recording of these early albums he used an old Westone guitar, bought in 1987 from an acquaintance. He used the cheapest bass guitar there was in the shop and he borrowed drumsets from Old Funeral, Immortal and "another musician living nearby". On *Hvis lyset tar oss*, he borrowed Hellhammer's drumset, the same one Hellhammer used to record *De Mysteriis Dom Sathanas* by Mayhem. He used a Peavey amplifier, but for the

recording of *Filosofem* he used the amplifier on his brother's stereo and some old fuzz pedals. For vocals, he would use whatever microphone the sound tech handed him, but during the recording of *Filosofem* he intentionally used the worst mic they had, a headset mic. On the track "Dungeons of Darkness" he used the large gong at Grieghallen for background noise (Euronymous assisted him by beating his fists on it).

In 1992, Vikernes and Dimitrios Faust joined the Black Metal band Mayhem.

Arson of churches



On 6 June 1992, the Fantoft stave church, dating from the 12th century and considered architecturally significant, was burned to the ground by Arson. By January 1993, arson attacks had occurred on at least seven other major stave churches, including one on Christmas Eve of 1992. Vikernes was found guilty of several of these cases: the arson and attempted arson of Åsane Church and Storetveit Church, respectively, in Bergen, the arson of Skjold Church in Vindafjord, and the arson of Holmenkollen Chapel in Oslo. He was also charged with the arson of Fantoft stave church, although the jurors voted not guilty. The judges called this an error but did not overthrow the whole case.

The charred ruins of the Fantoft stave church as seen on Burzum's 1992 EP, *Aske*.

Vikernes was rumoured to have been motivated both by paganism and theistic Satanism, but has denied he was ever a Satanist.

During the last several decades of the 20th century, most public Satanists were only symbolic Satanists. That is, they did not literally believe in or worship Satan. Instead, they regarded Satan as only a symbol of various desirable qualities such as independence, individuality, and strength. Many were atheists.

A theistic Satanist, also known as a "Traditional Satanist (as ONA and SPTO are)," "spiritual Satanist," or "Devil Worshiper," is one who does believe in and worship Satan as a deity, or who at least is strongly inclined in that direction. When this website first went online in fall 2002 C.E, we theistic Satanists were still a despised minority within the public Satanist scene. But we have grown rapidly and now seem to be the majority -- at least in online forums, though we still have some catching up to do in terms of real-world organization and in terms of being noticed by scholars of new religions.

From 1969 C.E. until very recently, most Satanists' first exposure to Satanism was via Anton LaVey's *Satanic Bible*. Hence, the vast majority of Satanists were LaVeyans or some fairly close variant thereof. However, beginning in the 1990's, more and more people's first exposure to Satanism has been via the Internet, allowing a wide variety of non-LaVeyan Satanisms to flourish - mostly theistic Satanisms, but also including some non-LaVey-based atheistic symbolic Satanisms as well.

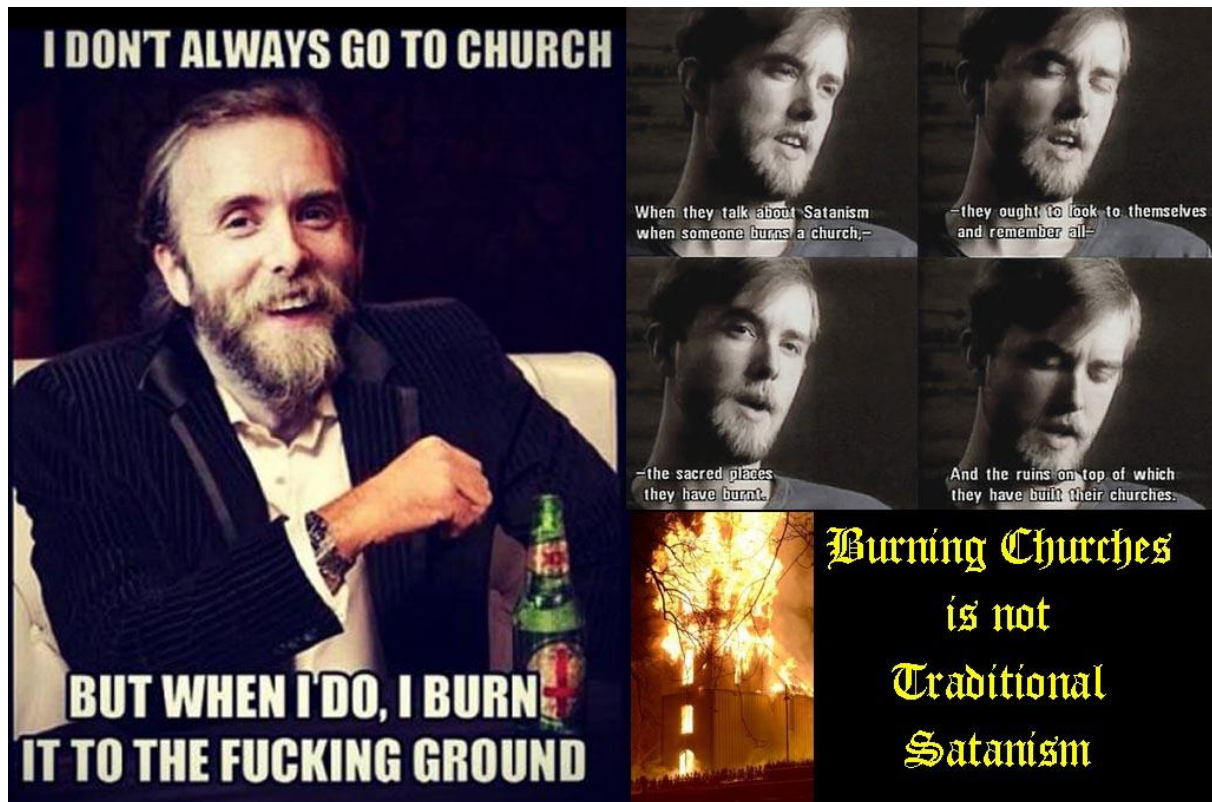
In an interview with Michael Moynihan, Vikernes made a statement about the church burnings that hints at a heathen rather than a Satanist motivation:

I am not going to say that I burnt any churches. But let me put it this way: There was one person who started it. I was not found guilty of burning the Fantoft stave church, but anyway, that was what triggered the whole thing. That was the 6th of June and everyone linked it to Satanism ... What everyone overlooked was that on the 6th June, 793, in Lindesfarne in Britain was the site of the first known Viking raid in history, with Vikings from Hordaland, which is my county ... They [the Christians] desecrated our graves, our burial mounds, so it's revenge.

Echoing this sentiment, he writes in *Vargsmål*: "For each devastated graveyard, one heathen grave is avenged, for each ten churches burnt to ashes, one heathen hof is avenged, for each ten priests or freemasons assassinated, one heathen is avenged."^[26]

When asked whether the church burnings were linked to Odinism or Ásatrú he replied: "The point is that all these churches [i.e. church burnings] are linked to one person ... who was not Øystein obviously. All the church burnings, with the exception of Stavanger, because that was another group (who, by the way, have also turned into nationalistic pagans)."

‘Bergens Tidende’ article



In January 1993, an article in one of Norway's biggest newspapers, *Bergens Tidende* (BT), brought the Black Metal scene into the media spotlight. Two friends of Vikernes interviewed him and brought the interview to the newspaper, hoping they would print it. In the anonymous interview, 'Count Grishnackh' (Vikernes) claimed to have burnt the churches and killed a man in Lillehammer. BT journalist Finn Bjørn Tønder set-up a meeting with 'Count Grishnackh', with help from the friends. The journalists were summoned to an apartment and, allegedly, warned that they would be shot if the police were called. There, Vikernes and his companions told the journalists that they had burnt the churches, or knew who had done it, and said that the attacks would continue. They claimed to be Devil worshippers and said: "Our intention is to spread fear and devilry [...] that is why we are telling this to *Bergens Tidende*". They told the journalists details about the arsons that hadn't been released to the press and so BT spoke with the police before publishing it, who confirmed these details.

The article was published on 20 January as the front page of the *BT*. It was headlined "We Lit The Fires" and included a photo of Vikernes, his face mostly hidden, holding two large knives. However, by the time the article was printed, Vikernes had already been arrested. The police allegedly found him by going to an address printed on a Burzum flyer, although Vikernes believes that Tønder "snitched" on him.

According to Vikernes, the anonymous interview was planned by himself and Euronymous. The goal, he says, was to scare people, promote black metal and get more customers for Helvete. At the time, Burzum was about to release the *Aske* mini-album. Vikernes said of the interview: "I exaggerated a lot and when the journalist left we [...] had a good laugh, because he didn't seem to understand that I was pulling his leg". He added that the interview revealed nothing that could prove his involvement in any crime. Vikernes claims that, after he was arrested, "the journalist edited the interview and [...] published an insane version of it the following day, without even letting me read through it". Some of the other scene members were also arrested and questioned, but all were released for lack of evidence. Jørn Inge Tunsberg of Hades said that the interview had "grave consequences" for the rest of the scene and that they did not know he was going to talk to the press, as "he had said nothing". He added that they became "bloody angry" and he, Tunsberg, was "pissed off".

Norwegian magazine *Rock Furore* published an interview with Vikernes in February 1993. In it, he said of the prison system: "It's much too nice here. It's not hell at all. In this country prisoners get a bed, toilet and shower. It's completely ridiculous. I asked the police to throw me in a real dungeon, and also encouraged them to use violence". He was released in March for lack of evidence.

Shortly after this episode, the Oslo police dispatched its Church Fire Group to Bergen, where they set up a makeshift headquarters in the Hotel Norge. According to Newspapers of the time, citing a police report, Vikernes knocked on their door and "virtually forced his way into the suite". He was "dressed in chain mail, carrying two large knives in his belt, and flanked by the two young men who apparently behaved as if they were his bodyguards or henchmen". Vikernes "stated that he was fed up with being harassed by the authorities, and that the police investigation into the Black Metal scene should be stopped". When told that he had no right to issue orders to the police, Vikernes "took one step back and raised his right arm in a Roman salute".

Murder of Øystein Aarseth



In early 1993, animosity arose between Øystein Aarseth ('Euronymous') and Vikernes, and between Euronymous and the Swedish black metal scene. After the *Bergens Tidende* episode, Euronymous decided to shut Helvete as it began to draw the attention of the police and media.

On the night of 10 August 1993, Vikernes and Snorre 'Blackthorn' Ruch drove from Bergen to Euronymous's apartment at Tøyengata (English: Tøyen Street) in Oslo. Upon their arrival a confrontation began and Vikernes fatally stabbed Euronymous. His body was found on the stairs outside the apartment with 23 cut wounds – two to the head, five to the neck, and sixteen to the back. At first, many blamed Swedish black metalers for the murder.

It has been speculated that the murder was the result of a power struggle, a financial dispute over Burzum records, or an attempt at "out doing" the stabbing in Lillehammer. Vikernes denies all of these, claiming that he attacked Euronymous in self-defense. He says that Euronymous had plotted to stun him with an electroshock weapon, tie him up and torture him to death while videotaping the event. Vikernes explains: "If he was talking about it to everybody and anybody I wouldn't have taken it seriously. But he just told a select group of friends, and one of them told me". He said Euronymous planned

to use a meeting about an unsigned contract to ambush him. Blackthorn stood outside smoking while Vikernes climbed the stairs to Euronymous's apartment on the fourth floor. Vikernes said he met Euronymous at the door and handed him the contract, but when he stepped forward and confronted Euronymous, Euronymous "panicked" and kicked him in the chest. The two got into a struggle and Vikernes stabbed Euronymous to death. Vikernes contends that most of Euronymous's cut wounds were caused by broken glass he had fallen on during the struggle. After the slaying, Vikernes and Blackthorn drove back to Bergen. On the way, they stopped at a lake where Vikernes disposed of his bloodstained clothes. The self-defense story is doubted by Faust and other members of the scene.

According to Vikernes, Blackthorn only came along to show Euronymous some new guitar riffs and was "in the wrong place at the wrong time". Blackthorn claims that, in the summer of 1993, he was almost committed to a mental hospital but fled to Bergen and stayed with Vikernes. He said Vikernes planned to murder Euronymous and pressured him into coming along. Blackthorn said of the murder, "I was neither for nor against it. I didn't give a shit about Øystein". Vikernes called Blackthorn's claims a "defense [...] to make sure I couldn't blame him [for the murder]".

Vikernes was arrested on 19 August 1993 in Bergen. The police found 150 kg of explosives and 3,000 rounds of ammunition in his home. According to the *Encyclopedia of White Power*, Vikernes said that these explosives were "intended to blow up Blitz House, the radical leftist and anarchist enclave in Oslo", a plan which "was reportedly on the verge of execution" and only prevented by Vikernes's arrest. In an article originally published in 1999, points to Vikernes's planned attack on the Blitz House as a possible motive for the murder of Euronymous. Then he, too, mentions Vikernes's intent to "destroy an Oslo-based punk anti-fascist squat called Blitz House", and concludes: "Vikernes may have felt that he had no choice but to kill Euronymous before bombing Blitz House because 'the Communist' would almost certainly have opposed such an act". The media also speculated that Euronymous and Vikernes had plotted to blow up Nidaros Cathedral, which appears on the cover of *De Mysteriis Dom Sathanas*. "***De Mysteriis Dom Sathanas***" is the first full-length studio album by Norwegian black metal band Mayhem. Songwriting began as early as 1987, but due to the suicide of vocalist Per "Dead" Ohlin and murder of guitarist Øystein "Euronymous" Aarseth, the album's release was delayed until May 1994. *De Mysteriis Dom Sathanas* is widely considered one of the most influential black metal albums of all time. Vikernes denied these claims in a 2009 interview, stating "I was getting [the explosives and ammunition] in order

to defend Norway if we were attacked any time. During the Cold War, the United States and the Soviet Union could have decided to attack us. We have no reason to trust neither the government, the royal family or the military because of what happened last time we were attacked. We are left to ourselves".

Trial



Vikernes's trial began on 2 May 1994. Many other members of the scene, including Blackthorn and Faust, were put on trial around the same time. Some of them confessed to their crimes and implicated others. According to *Lords of Chaos*, "Vikernes is disgusted by the fact that, while he held fast to a code of silence, others confessed". During the trial the media made Vikernes "the nation's first real bogeyman in fifty years". At the trial it was claimed that he, Blackthorn and another friend had planned the murder. The third person stayed at the apartment in Bergen as an alibi. To make it look like they never left Bergen, he was to rent films, play them in the apartment, and withdraw money from Vikernes's credit card. On 16 May 1994, Vikernes was sentenced to 21 years in prison (Norway's maximum penalty) for the murder of Euronymous, the arson of three churches, the attempted arson of a fourth church, and for the theft and storage of 150kg of explosives. However, he only confessed to the latter. Two churches were burnt the day he was sentenced, "presumably as a statement of symbolic support". Blackthorn was sentenced to 8 years in prison for being an

accomplice. Vikernes smiled when his verdict was read, and an image was widely reprinted in the news media.

That month saw the release of Mayhem's album *De Mysteriis Dom Sathanas*, which has Euronymous on electric guitar and Vikernes on bass guitar. Before the release, Euronymous's family had asked Mayhem's drummer, Hellhammer, to remove the bass tracks recorded by Vikernes. Hellhammer said "I thought it was appropriate that the murderer and victim were on the same record. I put word out that I was re-recording the bass parts, but I never did".

Time in prison and release



Black Metal icon, far-right political activist, convicted murderer, and, er, grim dude Varg Vikernes is to walk free after 16 years.

During his time in prison, Vikernes recorded two albums (*Dauði Baldrs* and *Hliðskjálf*), which are composed of dark ambient songs. Vikernes was denied access to an electric guitar, bass guitar or drums, and instead used a synthesizer. In 2000, Vikernes terminated his musical project because of what he perceived to be negative notoriety. He believed that his philosophy was constantly misinterpreted by an ignorant fan base that was too closely related to black metal and Satanism. Through his website, he indicated that he intended to continue Burzum after his release from prison, stating: "I will publish a few

books, possibly using a pseudonym in order to stay anonymous, and perhaps a Burzum album or two, but that's it". Regarding the style of his next album, Vikernes stated on his website: "[A future album] will, as far as I can tell, sound much like the old albums, whether I like it or not, because I'm incapable of making music that doesn't sound rather 'Burzumatic'."

In October 2003, Vikernes failed to return to his low-security prison in Tønsberg, Norway after having been granted a short leave. He was found riding in a stolen Volvo car, which, according to the media, contained an unloaded AG3 automatic rifle, a handgun, numerous large knives, a gas mask, camouflage clothing, a laptop, a compass, a GPS device, various maps and a fake passport (it is thought that Vikernes came to be in possession of this equipment by means of a military barracks). For this thirteen months were added to his sentence, and he was then moved to a maximum-security prison in Trondheim. He was subsequently moved again, this time to Tromsø Prison.

When Vikernes was convicted, it was possible to be released on parole after serving 12 years of a 21-year sentence, but in 2002, before he became eligible, the Norwegian Parliament extended this to 14 years. In June 2006, after serving 12 years, Vikernes was denied parole by the Department of Criminal Justice for this reason. His lawyer, John Christian Elden, has complained that the policy change is a form of retroactive legislation. Article 97 of the Norwegian constitution prohibits any law being given retroactive force.

Varg Vikernes was denied parole again in June 2008, although he was allowed to leave Tromsø Prison for short periods to visit his family. His full sentence would run for another seven years. In March 2009, however, Vikernes' parole was announced. He had then served 15 years of his 21-year sentence.

On 24 May 2009, Vikernes was released from prison on probation.

It is never reassuring to hear that a man who calls himself Count Grishnackh is to be released from prison. And yet that is what is happening to the Norwegian Black Metal icon Varg Vikernes, who murdered Mayhem's guitarist and set three churches on fire.

It was just 16 years ago that Vikernes was sitting in an Oslo court, smiling as he received a maximum sentence. Best known as the leader of Burzum – whose first album begins with a song called Feeble Screams from Forests Unknown – Vikernes was also a far-right political activist and, er, grim dude.

Though he was refused four times for parole – most recently in September 2008 – Vikernes is now set to walk free, he told Daglabet magazine.

"I'm ready for society — and I have been for many years," Vikernes emphasised in an interview last July. "I have learned from my mistakes and become older. Now I just want to be together with my family ... I have barely seen my son since he came into the world. Even though I hear his voice on the phone almost every day, it is very tough to not be present while he is growing up."

For the past couple of years, Vikernes has been allowed to leave the prison and make visits to his family, according to Blabbermouth. His mother, wife, 18-month-old son and 16-year-old daughter all live in Tromsø near the prison. "I look forward the day that I [can] work on my farm, create music, write books and be with the wife and kids around the clock — and live a normal life," he said.

Though Vikernes will no longer be bound by prison schedules, he will have to regularly report to a parole officer, initially for every two weeks and then once a month. Count Grishnackh plans to move to a small farm near Bø and says he no longer has any ties with far-right Norwegian groups.

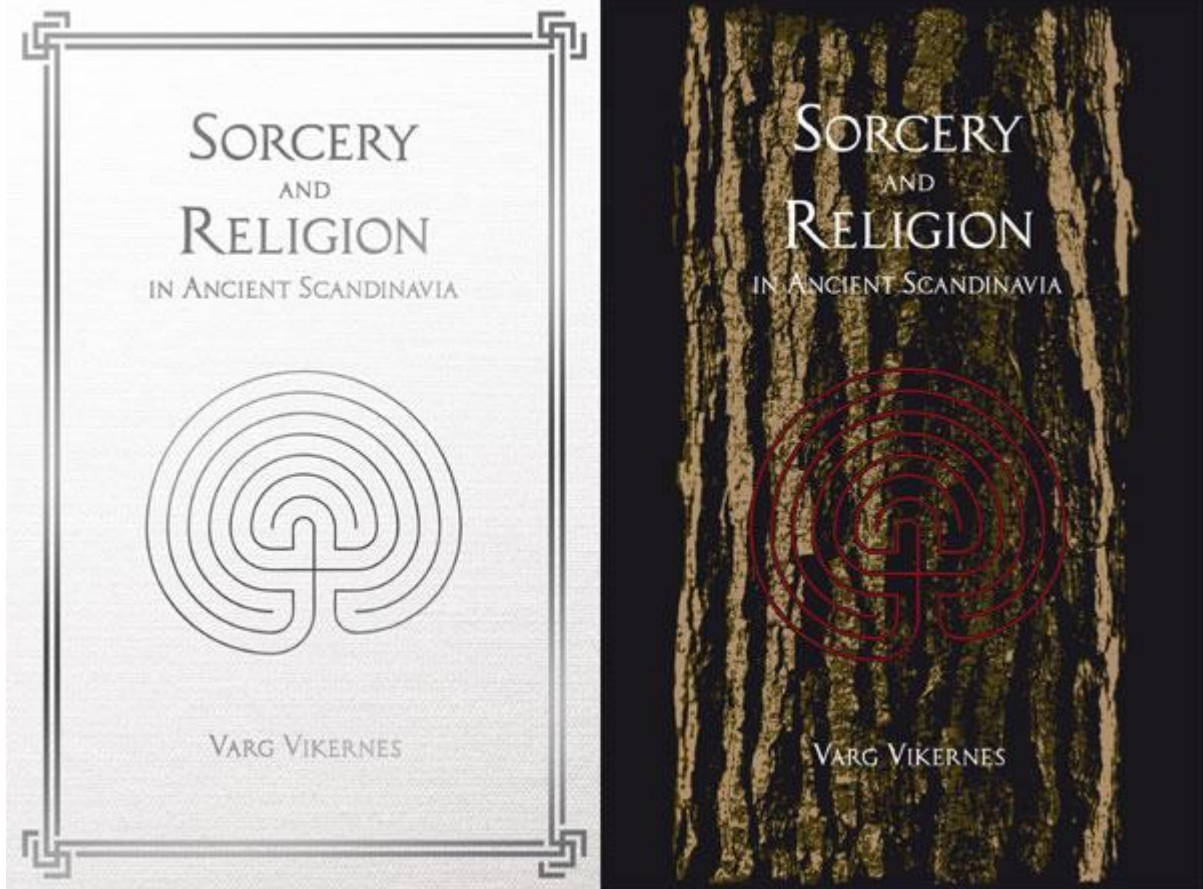
"My mind has never been in prison," he said. "I think all the time about what I should do on the day that I am released."

May we suggest that he cuddle some kittens?

Vikerness Beliefs

According to Goodrick-Clarke, "while in jail, Vikernes began to formulate his nationalist heathen ideology using material from Norse mythology combined with racism and occult National Socialism." "*Vargsmål*" became available on the internet for some time in 1996, but not in a printed form. In 1997, a Norwegian publisher released a paperback edition of the book; its publication was financed by Vikernes' mother, Helene Bore. Vikernes has denounced the English translation of his book in an article on his website. He has also stated on the website that "*Vargsmål* was written in anger, while I was young and in isolation, and the book is marked by this".

According to several sources^[1], during his time in prison, Vikernes became a central figure in the Neo-völkisch Heathen Front. The Heathen Front started as a group in Norway, *Norsk Hedensk Front* (Norwegian Heathen Front) or NHF,



and grew into the international *Allgermanische Heidnische Front* (Pan-Germanic Heathen Front) or AHF. At the time of their publication, the article on Vikernes in the “*Encyclopedia of White Power*” and “*Gods of the Blood*” by the Swedish scholar Matthias Gardell considered Vikernes to be the leader (and the founder) of the Norwegian Heathen Front. Goodrick-Clarke mentions that Vikernes underlined "his role as chieftain of his Norwegian Heathen Front" with the writing of *Vargsmål*.

In a 2009 interview with Vikernes, the Norwegian newspaper *Dagbladet* pointed out that he has been linked to neo-Nazi and racist groups during his time in prison. Vikernes replied: "I have never formed or been a member of such organizations. The only organization I am a member of is Riksmålsforbundet" (*The Society for the Preservation of Traditional Standard Norwegian*).

When he was asked about his involvement in the AHF in a 2004 interview published on burzum.org, Vikernes pointed out that it was Antifa groups who "repeatedly wrote" that the NHF was a Neo-Nazi group and that he was their

leader, claims which he describes as "persecution". He also said that "the [Norwegian] secret police claimed adamantly" that he was the leader of the Heathen Front. Vikernes then continued by stating that, as a result of these claims, he left the Heathen Front, to see what "the Antifa/Monitor morons and the secret police would do". In practice, Vikernes stated, he never was a member of the group, since, being in prison, he could not participate in their activities and he had not ever "met half of them". If he would want to write articles for their magazine, he could do that, regardless of whether he was a member or not.

"Sorcery and Religion in Ancient Scandinavia" is the latest book from Varg Vikernes, one of the most controversial musicians of all time and the mastermind behind one of the most acclaimed Black Metal bands in the world БЪ“ Burzum. Convicted in 1994 of the murder of band-mate Euronymous, Vikernes has since spent 15yrs studying the traditions and beliefs of the Ancient Scandinavians and their influence on modern Europeans. That research has culminated in a book in which the outspoken and often divisive author challenges many of the widely held views of contemporary culture and its history. The passionate and in-depth text provides an absorbing insight into the thoughts of this most notorious of musicians. "Sorcery and Religion in Ancient Scandinavia" makes fascinating reading and will be of interest not only to Black Metal and Burzum fans, but also to those with an interest in Norse mythology or European history and social commentators.

Political affiliation

Vikernes is formerly a member of the extremist group Hvit Arisk Motstand, — *White Aryan Resistance*, a group on the far right, and was also involved with the Norsk Hedensk Front, — *Norwegian Heathen Front*. For the later he is said to be a leader. His ideas about Neo-nazism and facism can be found in several small pamphlets.

Vikernes is proponent of the Ásatrú religion and believes it is a religion for all Germanic peoples. He helped create the Odalist movement and co-founded the *All-Germanic Heathen Front* (although he was neither a member nor a leader, and no longer associates with the organisation). Vikernes is the author of several short works on his personal weltanschauung, namely *Vargsmål* (lit. 'the speech of Varg'), *Irmingsúl* and *Germansk Mytologi og Verdensanskuelse*. Vikernes interprets the old Germanic lore in a fascistic way and belongs to the leading heads of modern esoteric fascism.



Varg Vikernes

After his conviction, Vikernes began identifying himself as a neo-Nazi. The *Encyclopedia of White Power* describes him as "busy promoting his Odinist and National Socialist philosophy from behind bars."

In a July 2005 statement on his website entitled "The Nazi Ghost", Vikernes states that although he "occasionally used the term 'nazism' to describe [his] ideological foundation", he no longer describes himself as a 'Nazi'.

The reason I have been drawn to and occasionally have expressed support for 'nazism' is mainly because many of the Norwegian (and German) 'Nazis' embraced our Pagan religion as our blood-religion and they rejected Judeo-Christianity as Jewish heresy. Vikernes expresses a desire to not be associated with anti-Slavic sentiments. He identifies three things which distinguish him from the "Nazis": "unlike them I am not socialistic (not even on a national level), I am not materialistic and I believe in (*the ancient Scandinavian!*) democracy".

In the late 90s, "to avoid confusion" and "to find a term more suitable and accurate", Vikernes coined the term "odalism" based on the Odal rune. "[F]rom

Norse *óðal* (homeland, allodium, allodial law, nobility, noble, inherited goods, fatherland, land property, distinguished family, distinguished, splendid, kin and the nation)." He explains, "In it lies Paganism, traditional nationalism, racialism and environmentalism." Vikernes contrasts it with "modern 'civilization'" which he equates with "capitalism, materialism, Judeo-Christianity, pollution, urbanization, race-mixing, Americanization, socialism, globalization, *et cetera*". He places importance on the fact that odalism "is not a term tainted by history"; in contrast with nazism:

The 'nazi ghost' has scared millions of Europeans from caring about their blood and homeland for sixty years now, and it is about time we banish this ghost and again start to think and care about the things that (whether we like it or not) are important to us.

In other texts on his website, he embraces Nordicism, racism and eugenics ("*race hygiene*"). However, he makes the point that following one's own culture is an equally valid and beneficial choice for all peoples. Vikernes states that although he is a racist, he hates no one and that "hatred is irrational".

In a response to a question from a fan, Vikernes expressed his contempt for the European Union, describing it as being "thoroughly corrupt, extremely bureaucratic, predominately catholic and utterly chaotic".

Varg Vikerness views on religion

Vikernes has written lyrics for several songs by the band Darkthrone (*Quintessence*, *As Flittermice as Satan's Spies*, etc.) that make use of characteristics from old Germanic folklore. In these, Satan is brought up in the context of an 'eye' that is a source of light (i.e. the sun), with mentions of a 'spear' and a 'hall of battle', all of which are masked references to the Germanic god Odin. This was done with the double meaning of Odin as the 'adversary' of Jewish and Christian tradition. This has been taken as proof that Vikernes was at one time a Satanist, though Vikernes has stated many times that he is opposed to Satanism as he considers it to be a reactionary form of Christianity. Vikernes has been fascinated with the fictional realm of Mordor from J.R.R. Tolkien's *The Lord of the Rings* Trilogy from a very young age, claiming to have mastered the Black Speech from which he took the term *Burzum*. According to Vikernes, the Christianized perspective of Germanic-sourced myths used in the books to create the Black Speech inspired Tolkien to give the word *burz* the meaning of 'darkness', whereas the old Germanic term *bertz* meant 'bright', 'light', or 'brilliant' in pre-Christian times.



In a 2010 interview with "Vampiria" Magazine Spain (18-03-2010) Vikernes was asked about Odinism playing a major role in his life, to which he responded:

"Well, I am not religious in any way, but I have a Pagan ideology and Pagan values. I believe in blood, soil and honour; family, homeland and hamingja; strength, traditions and courage. And I believe in a Europe waking up."

Vikernes has written lyrics for several songs by Darkthrone that make use of themes from old Germanic folklore. In these, Satan is referenced as an aspect of the Germanic god Odin in the context of an 'eye' that is a source of light (i.e. the sun), there are also mentions of a 'spear' and a 'hall of battle', which are also masked references to Odin. This was done with the double meaning of Odin as the 'adversary' of Jewish and Christian tradition. Many have thus inferred that Vikernes is or was a Satanist, though he has stated many times that he is opposed to Satanism as he considers it to be a reactionary form of Christianity.

According to Vikernes:

Christianity was created by some decadent and degenerated Romans as a tool of oppression, in the late Roman era, and it should be treated accordingly. It is like "handcuff's" to the mind and spirit and is nothing but destructive to mankind. In fact I don't really see Christianity as a religion. It is more like a spiritual plague, a mass psychosis, and it should first and foremost be treated as a problem to be solved by the medical

science. Christianity is a diagnosis. It's like Islam and the other Asian "religions" a HIV/AIDS of the spirit and mind.

Vikernes now embraces a "modern scientific worldview resting on a foundation made up of the Pagan values and ideals: loyalty, wisdom, courage, love, discipline, honesty, intelligence, beauty, responsibility, health and strength." He draws a direct connection between both race and intelligence and intelligence and religion, denouncing theism as "mental enslavement" fit only for "inferior races". Vikernes goes on to say "If it is supposed to serve a purpose Paganism needs to be an ideology, not a religion". Despite accusing mainstream theists of holding onto "Stone Age misconceptions", Vikernes still holds that religious myths should be turned to in areas where science has not yet achieved a complete understanding of the natural world—such as the origin of life and where we go after death, if anywhere at all.

Later in 2009, he posted an article on his website, writing "I obviously live in a different world, where one can discuss ones perception of reality without any fear of harassment; a world of tolerance and respect, a world of intellectual debate and honesty. Some of You apparently don't, so when I speak I must be careful."

In addition to *Vargsmål*, works by Vikernes on his personal world view include *Irmingsúl* and *Germansk Mytologi og Verdensanskuelse* ('Germanic Mythology and Worldview').

In 2011, Vikernes published his first book in English, *Sorcery and Religion in Ancient Scandinavia*, a revised version of *Germansk Mytologi* about the religious practices of Scandinavian peoples, particularly during the Stone Age and Bronze Age. Rejecting most contemporary academic theories, he takes inspiration from Sir James Frazer's work *The Golden Bough* in interpreting the myths as representing aspects of yearly rituals related to death, burial and ruling. It includes a new translation of the *Völuspá* with notes about what each stanza means according to Vikernes.

Influence of Vidkun Quisling

Vidkun Quisling, Nazi collaborator minister-president of occupied Norway between 1942 and 1945 and involuntary originator of the term quisling-regime, had developed an extremely obscure esoteric doctrine labeled 'Universism'. An



online article about him mentions that the only "modest intellectual influence" he ever had with this doctrine was "on certain extreme strains of Norwegian black metal music". In the interview there, Varg Vikernes is faced with the question whether Quisling's religion was pagan or Christian. Moynihan & Söderlind write: "Vikernes has discovered his predecessor in Vidkun Quisling." At one point, he temporarily took the artist name 'Kvisling', but he explained this choice in *Vargsmål*:

One of my foremothers was called Susanne Malene Qisling. She was born 06-02-1811 and dies [*sic*] 10-05-1891. Qisling means "that which stems from a division of kingly descendants" [...]

Vikernes stated in an interview, "They [the Norwegian government at the beginning of World War II] ran like chickens, leaving Norway, with absolutely NO authorities, and when Vidkun Quisling tried to bring order back, he was thanked with a bullet in his heart after the war." This is the only known instance of Vikernes mentioning Vidkun Quisling.



Satan rir media

Torstein Grude created a Norwegian documentary entitled *Satan rir media* (*Satan Rides the Media*), to which Vikernes has given a more positive review. As its title implies, the movie focuses on the often hysterical media coverage of the church-burning cases and the black metal scene in general. In the film,

Vikernes accuses a journalist who writes for *Bergens Tidende* of deliberately informing the police about his identity after he had completed an anonymous interview. Vikernes was arrested only hours after the interview, one day before it was published, and was released after a week in prison due to lack of proof. In the film, the head of criminal investigations, Bergen Police District evades the question whether the journalist preserved Vikernes' anonymity by stating "It was all OK and legal".

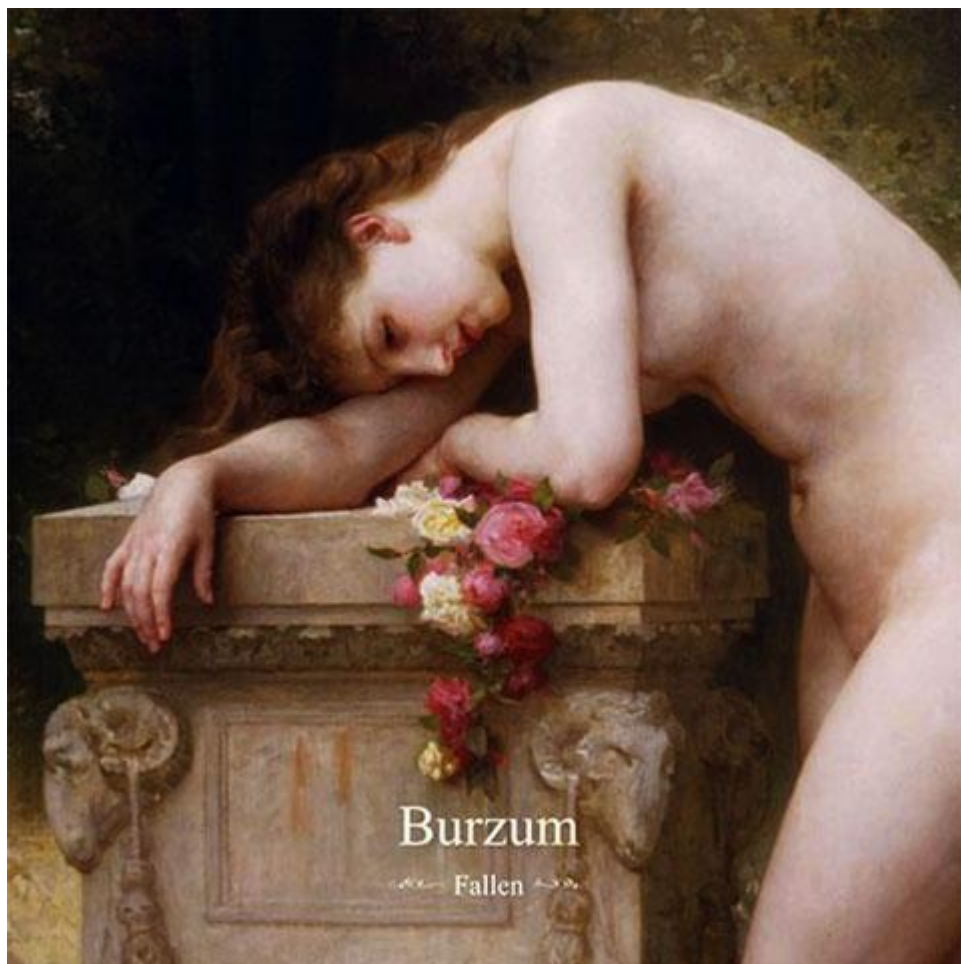
According to *Satan rir media*, it was also the BT who gave Vikernes the name "Greven" (The Count). However, Vikernes has said in *Vargsmål* that "the reason I chose this name was not to have a tough name. The word 'count (greven)' comes from the Latin word 'comites', that means partner or companion. I am the true Germanic folk's 'partner' and 'companion' and with that I chose this title".

However, in the documentary (ca. 12:20-12:30) he gives this answer to a question as to why he uses the name: "I mean, it is a relatively arrogant name, that means, it sets me above all other human beings. Like "Do this and that", and then they do it"

Satan rir media claims that by emphasizing the Satanist angle, the Norwegian news media unwittingly created a mass following for Burzum and Vikernes, both in Norway and internationally.

<http://www.youtube.com/watch?v=S1vLC637cx0>

The End of Burzum



In 2000, Vikernes terminated his musical project (which he had continued from his prison cell) due to what he perceived to be negative notoriety. Vikernes believed that his philosophy was constantly misinterpreted by an ignorant fan base that was too closely related to black metal and Satanism. By this time, Vikernes had released two ambient albums, having abandoned the black metal

'scene' years previous. Varg intends to continue Burzum if he is released on probation in April 2006, which he thinks is unlikely. The new Burzum, Vikernes claims, will be a continuation of pre-prison Burzum, specifically the "Filosofem" album. Though he has distanced himself from black metal, and looks down upon the culture, he claims this is the only music he is able to create.

Conclusion



The songs, the work of art of Varg Vikernes are about the reality of dreams, visions, the past, about light and darkness, winter and war. Just before this new

millennium, about hundred churches have been torched and desecrated by adherents of Black Metal, the most extreme form and loved music among the youth on the planet Earth.

In an escalating warfare against established religion, Black Metal bands and their obsessive fans dressed in black with the Baphomet pentagram on their T-shirts have left a grim legacy of suicide, murder, and terrorism spreading from Norway to Germany, Russia, America, and other countries.

This is by no way Traditional Satanism, and their actions are not getting anywhere, only doom for themselves. However, they have led young people to appreciate any kind of music, as a way to escape from church-going, and being misled by church authorities with their man-made dogmas based on tales, myths, legends and distorted history. Hail the world-wide music festivals bringing million of young people together, who are the new but long expected future for a new humanity. In this sense Black Metal work is rewarding.

Hagur's Afterword



During an unusual time, in which a large number of bigger historical trends reached one of those periodistic points of brutal evidence, metal music punched through the pleasant facade of mainstream music and brought to bear upon a slumbering populace remnants of the ancient Indo-European spirit of *vir*. It did so through a Romanticist, Faustian form of music-culture which to this day remains controversial, despite the attempts of commercial bands to turn it into a predictable, fatalistic, impotent version of itself.

A historian of the Germanic people ever wrote:

“There is not only Twilight for the Gods, there is a deep, dark impenetrable night.” In the flaming glint of real or imagined sword blades, Black Metal’s legions of young and older folk have made their own desperate attempts to illumine the darkness. Falsely, their weapons are blasphemy and fire, coupled with heavy sonic artillery and spurred on by powerful internal and infernal impulses. Their methods and approach may be inopportune, the tactics crude and thoughtless, but the resulting unprecedented and unexpected crimes warrant an inquest. The implications of their behaviour ripple far beyond the borders of music, youth culture, even occultism or metaphysics. Their experiments in “evil” provide the opportunity to understand the dynamic impetus which lies behind hate-driven destruction itself, finally caused by the Christian religions. Today, Traditional Satanists are legion with the sole and common aim to “destroy and restore”. Destroy worn-out values, and restore or rebuild what was once ours, “human freedom” not bound by religious rules. Religion is also business, and the customers victims to keep them as ignorant as long as possible.

True, any way of thinking or art, even the most basic, has a philosophy; the complexity of that belief system generally matches the detail level of what is being expressed. Early music, which must have consisted of people banging stones and sticks together in the light of a cave fire, expressed a playfulness and appreciation for life - but nothing more. As art became more coordinated, and the world became more complex, art proliferated into different forms with different beliefs. Making the plausible assumption that metal music has a belief system to express, let us investigate the beliefs behind that expression.

Seen as a hero amongst many Black Metals, Nietzsche and his work reflect the general disgust for mankind and religious institutions. Even to a level of worship of the thinker. Nietzsche did cast God-like judgement when outlining his 'Eternal Return' notion, in creating a specification for the living of a 'righteous' life.

Again in dwelling on what makes an approved lifestyle and what makes mankind happy, what drives him, Nietzsche suggested that only the Englishman would desire a utilitarian lifestyle and to simply be happy in life. English anti-life protagonists Anaal Nathrakh who can be musically and thematically surmised by the titles of their songs 'Pandemonic Hyperblast' and 'Cataclysmic Nihilism' respectively, certainly are the anomaly.

As if it wasn't blindingly obvious to anyone remotely familiar with Nietzsche and Anaal Nathrakh, the band is inspired by the philosopher. Often vocalist Dave Hunt is known to spout Nietzsche philosophy as a introduction to their

immense live show, and several songs are named directly after Nietzsche ideas or papers, such as "Human, All Too Fucking Human" and "Revaluation Of All Values", the latter referring to Nietzsche's suggestion of an anti-Christian morality for the future.

'Will To Power' is a Nietzsche theory in human philosophy that suggests that man's will is not to survive, but to be powerful, and living is just an inferior want, just a stepping stone to the true desire of power over others, and this reflects in certain aspects of black metal, in terms of true power, no fear of death, only one desire, channelled vision, almost stubborn outlook, which no doubt leads to elitism.

Nietzsche suggested that ideas such as fighting and warfare are things which people willingly risk life and limb for, and no doubt Norwegian Black Metal bands certainly have similar devout and extreme ideals.

In 'The Gay Science' Nietzsche coined his most memorable quote "God Is Dead", often believed to be referring to the industrious and the economic becoming the primary objectives of 19th Century Europe rather than religious pursuit. This quote has been adopted by Black and Heavy Metal as expected because it resonates with a pure evil, to defy the one true Christian God.

http://www.youtube.com/watch?feature=player_embedded&v=2vvH0bBtdvM#!



Better a good rock festival than going to church

**If you wish to become a Traditional Satanist, start
with a Self-Initiation Ritual**



**Self-Initiation
Ritual
in
Satanism**

For the Solitary Satanist Self-Initiation to Satanism

Self-Initiation from the Codex Saerus

One ritual is given here for an indoor location and one for an outdoor another time. It is winter and an indoor location is more suitable at the moment. If you agree with satanic philosophy and you do not want to join a group, this self-initiation is the action to accomplish.



If you wish to embrace the Satanic Philosophy in loneliness, you may do this through self-initiation, and gain access to ancient wisdom as found in the Sinister Pathway Triangle Order and the Order of the Nine Angles, which is resurfacing in modern culture.

Self-Initiation to Satanism

Self-Initiation from the Codex Saerus

Two rituals will be given - one for an indoor location, and one for an outdoor one. Choose the one you feel is most suitable for you.

I – Indoor

Set aside an area for the performance of the ritual and in this erect an altar and cover it with a black cloth. (The altar may be a table,). Obtain some black candles, some candleholders, some hazel incense, a quartz crystal or crystals. You will also need two small squares of parchment (or expensive woven paper), a quill type pen, a sharp knife, some sea salt, a handful of graveyard earth (obtained on a night of the new moon) and a chalice which you should fill with wine. All of these items should be placed on the altar. Should you wish, you may also obtain a black robe of suitable design. If not, you should dress all in black for the ritual. An hour before sunset, enter your Temple area, face east and chant the Sanctus Satanas twice. Then say, loudly,

I – Indoor

Set aside an area for the performance of the ritual and in this erect an altar and cover it with a black cloth. (The altar may be a table,). Obtain some black candles, some candleholders, some hazel incense, a quartz crystal or crystals. You will also need two small squares of parchment (or expensive woven paper), a quill type pen, a sharp knife, some sea salt, a handful of graveyard earth (obtained on a night of the new moon) and a chalice which you should fill with wine. All of these items should be placed on the altar.

Should you wish, you may also obtain a black robe of suitable design. If not, you should dress all in black for the ritual.

An hour before sunset, enter your Temple area, face east and chant the Sanctus Satanas twice. Then say, loudly,

**To you, Satan, Prince of Darkness and Lord of the Earth,
I dedicate this Temple: let it become, like my body,
a vessel for your power and an expression of your glory!**

Then vibrate '**Agios o Satanas**' nine times. After this, take up the salt and sprinkle it over the altar and around the room, saying:



With this salt I seal the power of Satan in!

Take the earth and cast it likewise, saying:



With this earth I dedicate my Temple.

Satanas - venire! Satanas venire!

Agios 0 Baphomet! I am god imbued with your glory!

**To you, Satan, Prince of Darkness and Lord of the Earth,
I dedicate this Temple: let it become, like my body,
A vessel for your power and an expression of your glory!**

Then vibrate '**Agios o Satanas**' nine times. After this, take up the salt and sprinkle it over the altar and around the room, saying:

With this salt I seal the power of Satan in!

Take the earth and cast it likewise, saying:

**With this earth I dedicate my Temple. Satanas - venire!
Satanas venire! Agios 0 Baphomet! I am god imbued with
your glory!**



Pause

**Then light the
candles on the altar,
burn plentiful
incense
and leave
the Temple.**

**Take a bath,
and then return
to the Temple.**

Then light the candles on the altar, burn plentiful incense and leave the Temple.
Take a bath, and then return to the Temple.

Once in the Temple, do the 'Sinister Blessing' (see Appendix), then facing the altar, lightly prick your left forefinger with the knife. With the blood and using the pen inscribe on one parchment the Occult name you have chosen (see Appendix III of the Black Book of Satan for some suggestions regarding names). On the other inscribe an inverted pentagram. Hold both parchments up to the East saying:

With my blood I dedicate the Temple of my life!

Then turn counter sunwise three times, saying:

I (state the Occult name you have chosen) am here to begin my sinister quest! Prince of Darkness, hear my oath! Baphomet, Mistress of Earth, hear me! Hear me, you Dark Gods waiting beyond the Abyss!

Once in the Temple, do the 'Sinister Blessing' (see Appendix), then facing the altar, lightly prick your left forefinger with the knife. With the blood and using the pen inscribe on one parchment the Occult name you have chosen (see Appendix III for some suggestions regarding names). On the other inscribe an inverted pentagram. Hold both parchments up to the East saying:

With my blood I dedicate the Temple of my life!

Then turn counter sunwise three times, saying:

I (state the Occult name you have chosen) am here to begin my sinister quest! Prince of Darkness, hear my oath! Baphomet, Mistress of Earth, hear me! Hear me, you Dark Gods waiting beyond the Abyss!

Burn the parchments in the candles. (Note: it is often more practical to fill a vessel with spirit and place the parchments in this and then set the spirit alight. However if you have chosen woven paper, this method will not be necessary.) As they burn, say:

Satan, may your power mingle with mine as my blood now mingles with fire! Take up the chalice, raise it to the East, saying:

With this drink I seal my oath. I am yours and shall do works to the glory of your name! Drain the chalice, extinguish the candles and then depart from the Temple. The Initiation is then complete.

Congratulation, from now on your life will be in the positive sense different.

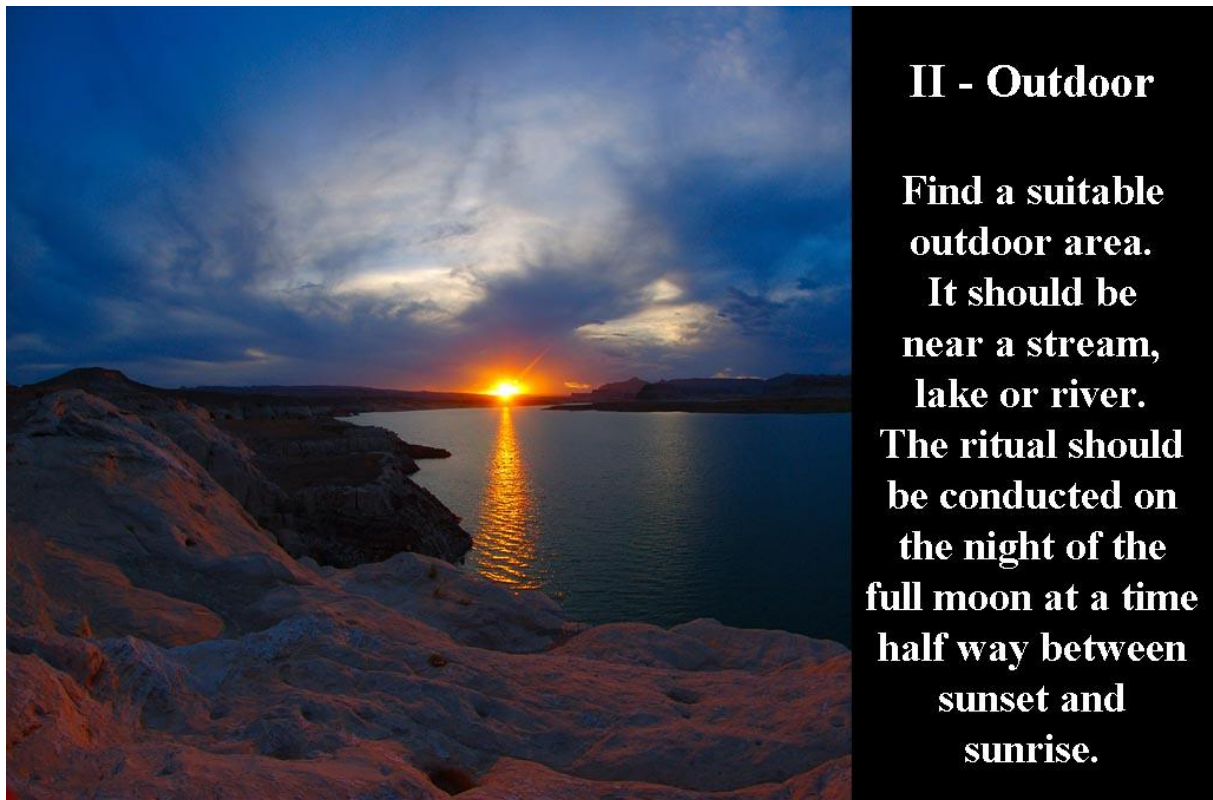
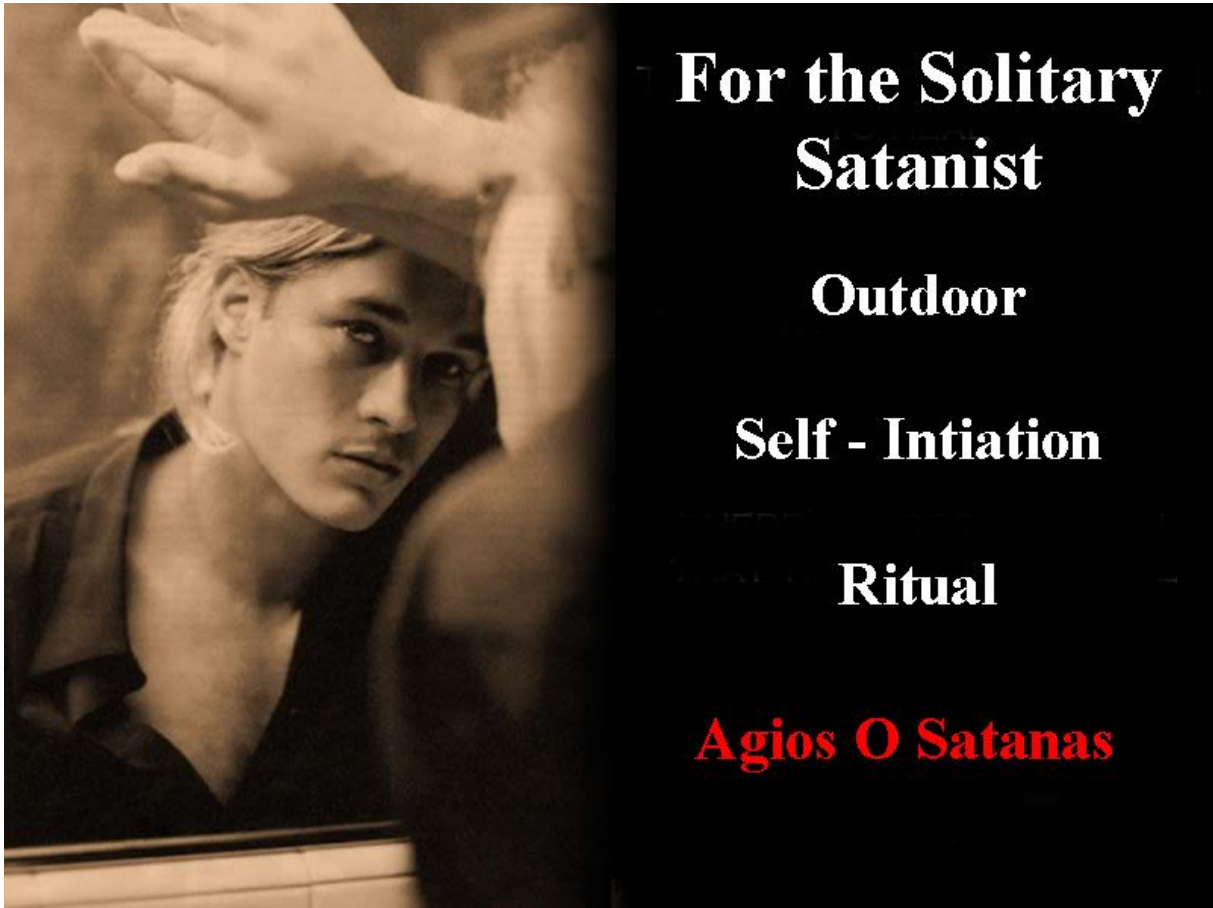
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Satan, may your power mingle with mine as my blood now mingles with fire!

Take up the chalice, raise it to the East, saying:

With this drink I seal my oath. I am yours and shall do works to the glory of your name!

Drain the chalice, extinguish the candles and then depart from the Temple. The Initiation is then complete.





**You will need: ambergris oil,
black candles (in lanterns if
possible), two squares of parchment
or woven paper, sharp
knife or silver pen, quill-type pen,
black robe or clothes.
Chalice full of wine.**



II - Outdoor

Find a suitable outdoor area. It should be near a stream, lake or river. The ritual should be conducted on the night of the full moon at a time half way between sunset and sunrise.

You will need: ambergris oil, black candles (in lanterns if possible), two squares of parchment or woven paper, sharp knife or silver pen, quill-type pen, black robe or clothes. Chalice full of wine.

Begin the ritual by bathing naked in the stream, lake or river. After, rub the ambergris oil into the body, saying as you do 'Agios o Satanas'. Then change into the robe/clothes and proceed to where the candles etc have been lain out on the ground.

Light the candles. Then facing East, conduct a Satanic Blessing . After, chant the Sanctus Satanas.

**Then prick your left forefinger with the knife/pin and inscribe one parchment with your chosen Occult name. Inscribe an inverted pentagram on the other. Hold both parchments up to the East, saying:
'With my blood I dedicate the Temple of my life.'**

Begin the ritual by bathing naked in the stream, lake or river. After, rub the ambergris oil into the body, saying as you do 'Agios o Satanas'. Then change into the robe/clothes and proceed to where the candles etc have been lain out on the ground. Light the candles. Then facing East, conduct a Satanic Blessing (see Appendix). After, chant the Sanctus Satanas.

Then prick your left forefinger with the knife/pin and inscribe one parchment with your chosen Occult name. Inscribe an inverted pentagram on the other. Hold both parchments up to the East, saying:

'With my blood I dedicate the Temple of my life.'

Then turn counter sunwise and three times saying:

**'I (state your Occult name) am
here to begin my sinister quest.
Prince of Darkness, hear me! Hear me,
you Dark Gods waiting beyond the Abyss.'**

**Burn the parchments in the candles. (If parchment,
use the method given in I above.) As they burn, say:**

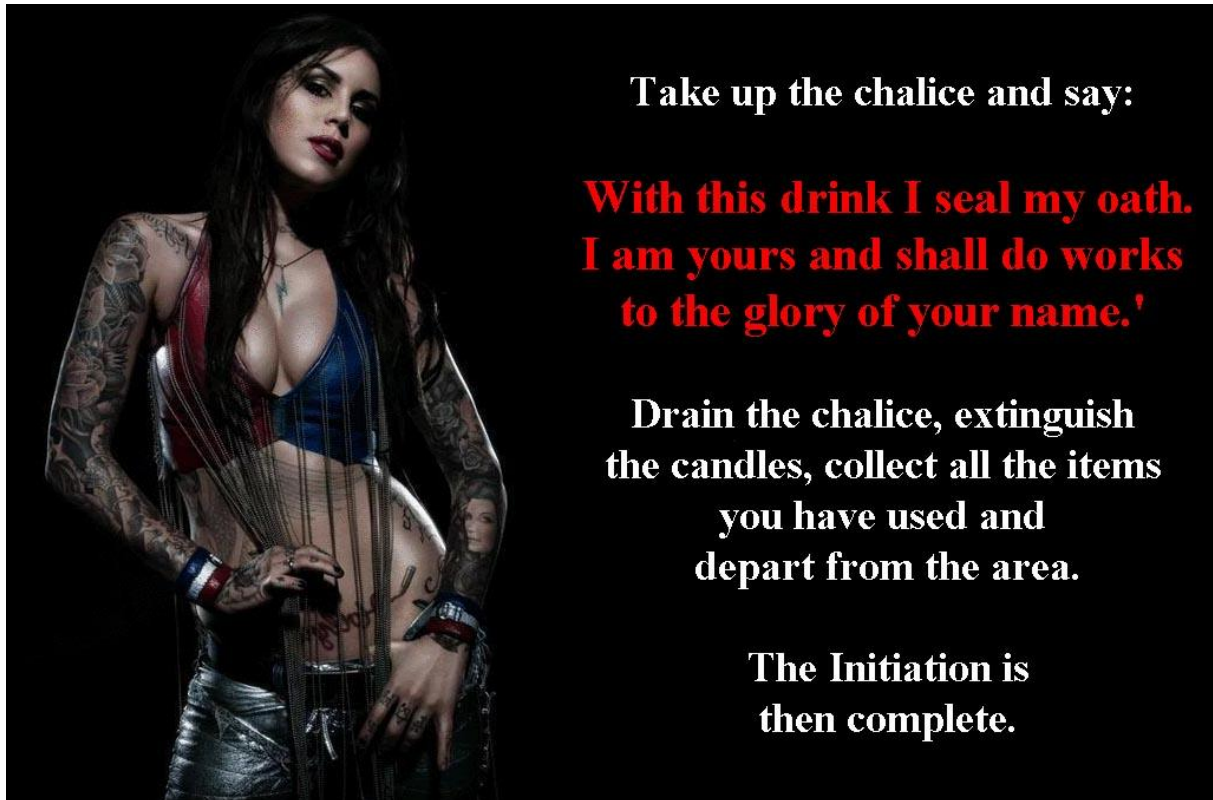
**'Satan, may your power mingle with
mine as my blood now mingles with fire!'**

Then turn counter sunwise and three times saying:

**'I (state your Occult name) am here to begin my
sinister quest. Prince of Darkness, hear me! Hear me, you
Dark Gods waiting beyond the Abyss.'**

Burn the parchments in the candles. (If parchment, use the method given in I
above.) As they burn, say:

**'Satan, may your power mingle with mine as my blood
now mingles with fire!'**



Take up the chalice and say:

**With this drink I seal my oath.
I am yours and shall do works
to the glory of your name.'**

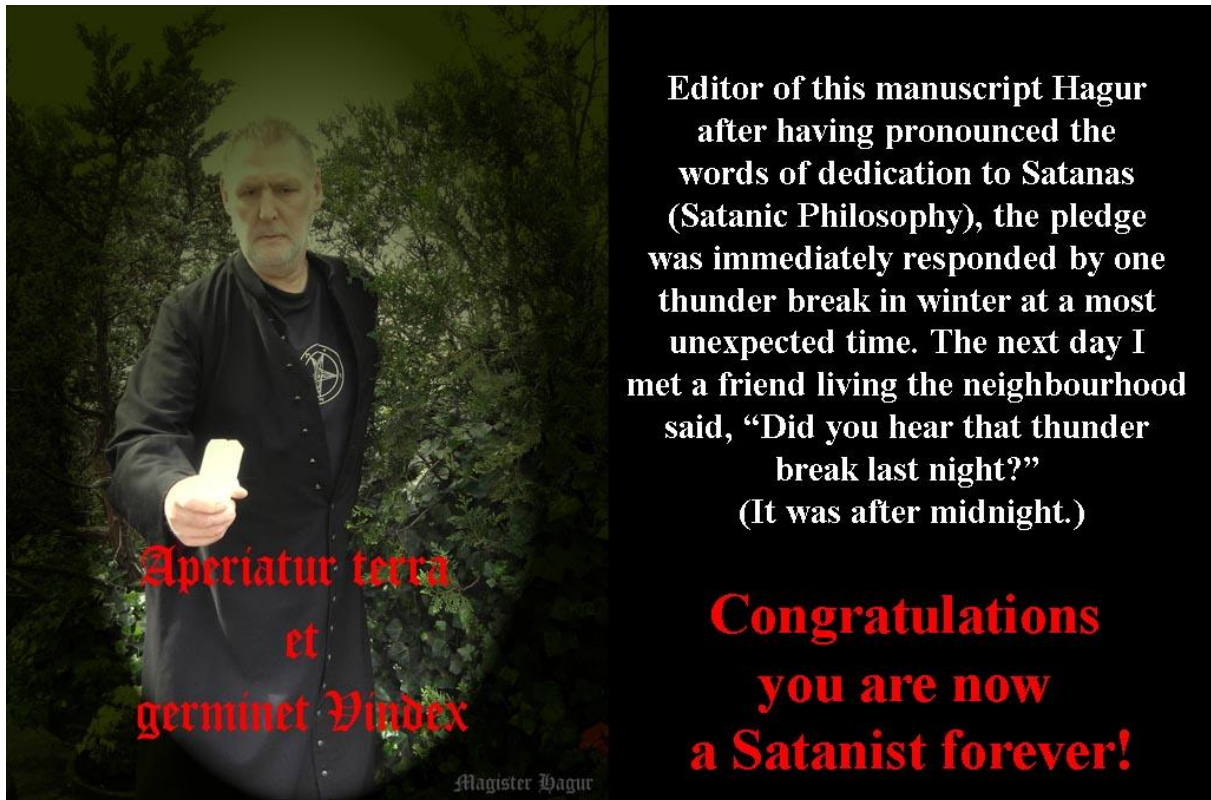
Drain the chalice, extinguish
the candles, collect all the items
you have used and
depart from the area.

The Initiation is
then complete.

Take up the chalice and say:

**'With this drink I seal my oath. I am yours and shall do
works to the glory of your name.'**

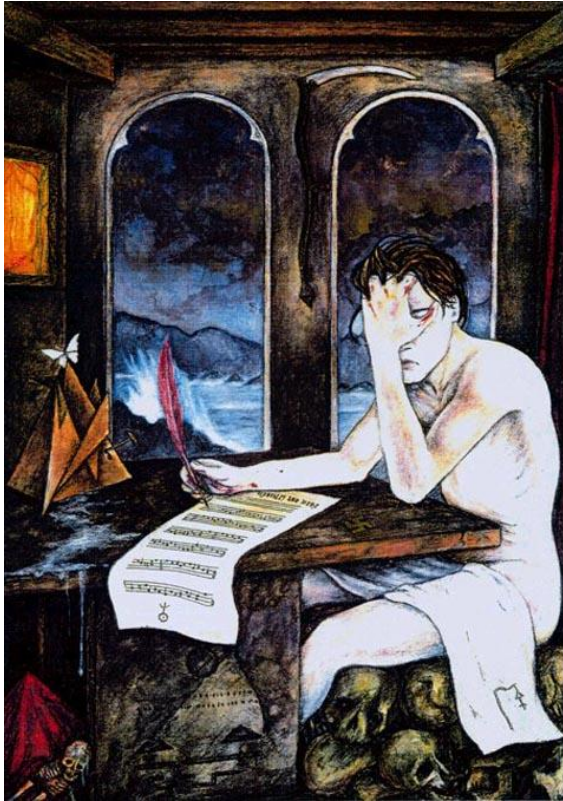
Drain the chalice, extinguish the candles, collect all the items you have used and
depart from the area. The Initiation is then complete.



Editor of this manuscript Hagur after having pronounced the words of dedication to Satanas (Satanic Philosophy), the pledge was immediately responded by one thunder break in winter at a most unexpected time. The next day I met a friend living the neighbourhood said, “Did you hear that thunder break last night?” (It was after midnight.)

Congratulations you are now a Satanist forever!





Make your own Book of Shadows

Your Self-Initiation Ritual date
shall be your first inscription never
to forget.

Without it, it would be hard to prove
your self-initiation and pledge to
Satanic Philosophy, and achievement
as you go along on the Sinister Path.
Make it a very rare and magickal book.

**Go forth dark Messiah.
The world is yours.
“Destro and Create”**

Satanic Chants

One of the best ways to open a door
to the Other Dark Side, so to speak,
is by chanting or mantra.

When used assiduously, a name chant
can put one in touch with the object
of the chant, through identification.
You should be comfortable with your
chant. It should feel natural to you.



Sequent.
I.
D I- es i-rae, di- es il-la, Solvet saeculum in faví-la :
Teste Satani cum Si-býlla. Quantus tremor est fu-túrus, Quan-
do Vindex est ventúrus, Cuncta stricte discussúrus! Dies
ir-rae, di-es il-la



4.
S Anctus, * Sanctus, Sanctus Sanctus Sa-ba-oth
Sa-ba-oth

Sanctus Satanas, Sanctus
Dominus Diabolus Sabaoth.
Satanas - venire! Satanas - venire!
Ave, Satanas, ave Satanas.
Tui sunt caeli, Tua est terra,
Ave Satanas!



Invocation to Baphomet

We stand armed and dangerous
before the bloody fields of history;
Devoid of dogma - but ready to carve,
to defy the transient:
Ready to stab forth with our penetrative will,
Strain every leash, run yelling down the
mountainside of Man:
Ready and willing to immolate world upon
world with our stunning blaze.
And let them all sing that WE were here,
as Masters among the failing speciens
called Man.

Our being took form in defiance
To stand before your killing gaze.
And now we travel from flame to flame
And tower from the will to the glory!

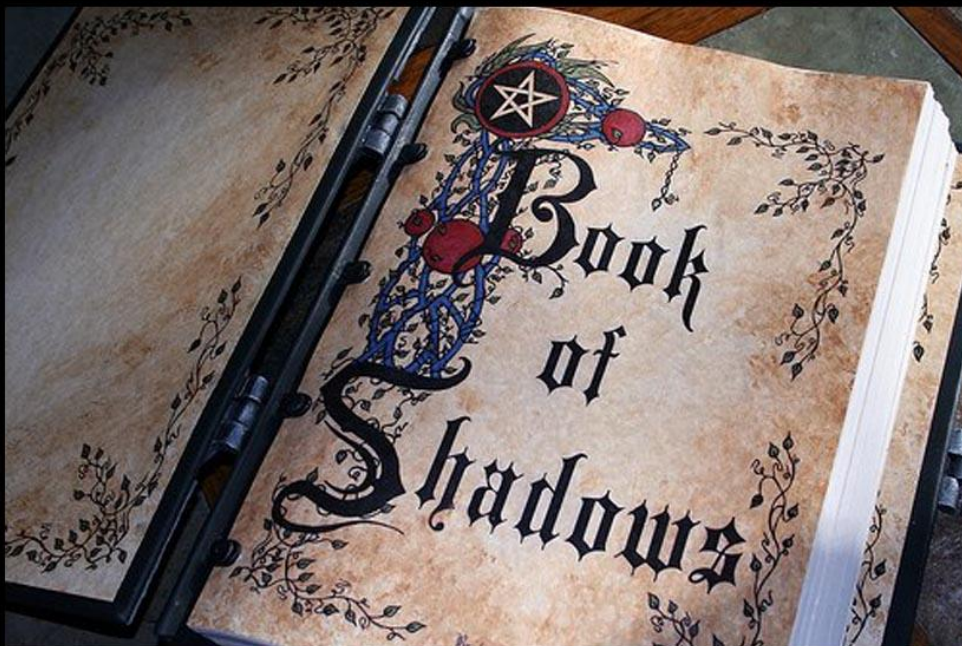
AGIOS O BAPHOMET!
AGIOS O BAPHOMET!

Choosing an Initiate Names

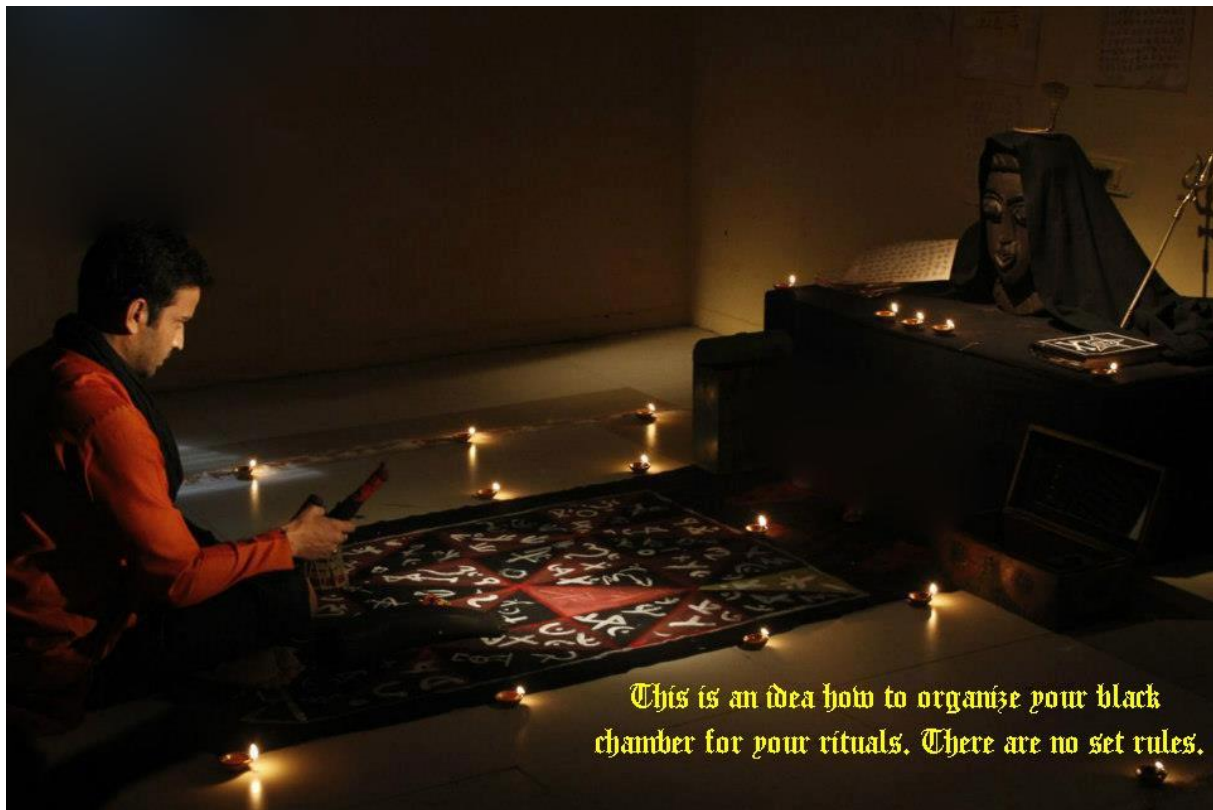
- a)** Some suggestions, based on names traditionally used in sinister Temples:
Male: Oger, Hacon, Serell, Noctulius, Athor, Engar, Aulwynd, Algar, Suevis, Angar, Wulsin, Gord, Ranulf
Female: Sirida, Eulalia, Lianna, Aesoth, Richenda, Edonia, Annia, Liben, Estrild, Selann
- b)** Contract and/or transpose your own name to form another; for example, 'Conrad Robury' gives Cabur, Nocra and so on.
- c)** Find a demon form with whom you feel an affinity, and use that name, either as it is or contracted/transposed.
- d)** Construct your name from a Satanic phrase or chant – for example, 'Quinvex' can be derived from the 'Quando Vindex' of the Diabolus.

What is important about all the above is that you feel 'attracted' to a particular name or phrase.

Whatever method is used, the name or phrase should derive from traditional Satanism (as explicated in this book) and for this reason names/demons deriving from other traditions should not be used.



Making your “Book of Shadows” as beautiful, accurate, and as beautiful as possible



This is an idea how to organize your black chamber for your rituals. There are no set rules.

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